the slick book

1 MELODIERNA

ⓐ SÅNGBARA

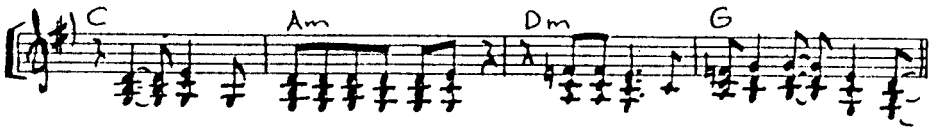
Framför allt i balladerna är melodierna väldigt sångbara och landar ofta på ters eller sjua på de betonade taktdelarna eller på någon färgande ton. Tonmaterialet är i huvudsak hämtat från tonartens egna toner.

EXEMPEL på mycket sångbara melodier:
- Just once (Quincy Jones - "the Dude")
- Smile again (Manhattan Transfer - "Mecca for moderns")
- Through the fire (Chaka Kahn - "I feel for you")

ⓑ "KOMPPRYLAR"

Många melodier, speciellt i refrängerna är närapå mer en sorts kompfigur än en melodi. Rytmen och tonernas harmoniska funktion är ofta viktigare än den melodiska aspekten.

EXEMPEL på refränger uppbyggda av "kompfigurer":
- All right (Christopher Cross - "Another page")

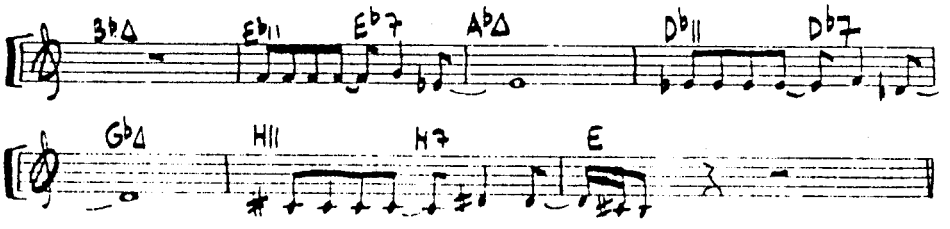


- Look who´s lonely now (Randy Crawford - "Secret combination"."Bill Labounty")
- Trouble in paradise (Al Jarreau - "Jarreau")
- Mornin´(dito)

ⓒ SEKVENSBASERADE

En fras eller ett motiv upprepas (mer eller mindre exakt) i ett annat läge. Hela låtar eller refränger kan vara uppbyggda av sekvenser.

EXEMPEL på refränger som är sekvensbaserade:
- Livin´inside myself (Gino Vannelli - Nightwalker)



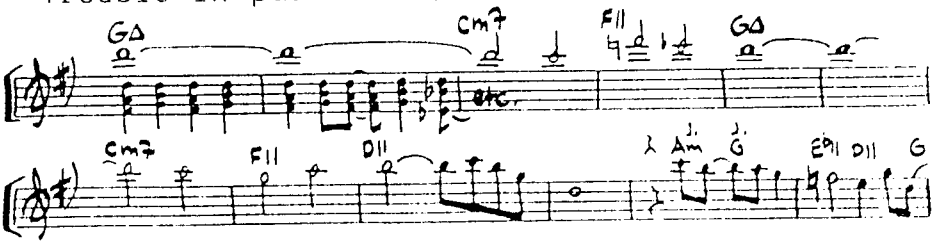
- Never gonna let you go ("Sergio Mendes") (Dionne Warwick - "Friends in love")
- After the love has gone ("Airplay". EW&F - "I am")

(d) LINES - MOTMELODIER

Bakom leadmelodin kan man ofta finna en annan melodi. Den kan vara ett snabbt riff i t.ex. bläset. Isåfall fungerar den nästan mer som en sorts kompfigur. Mycket vanliga är också de långa linjer som löper i stråkar, blås, eller bakgrundskören. Linjerna rör sig mellan harmoniskt viktiga och snygga toner. De arbetar gärna kontrapunktiskt gentemot melodin genom att röra sig åt motsatt håll eller ligga still där melodin rör sig och vice versa.

EXEMPEL på lines:

- Trouble in paradise (Al Jarreau - "Jarreau")



- Just once (Quincy Jones - "The Dude")
- Secret combination (Randy Crawford - "Secret c.")

2 ACKORD

Det vanligaste sättet att beteckna ackord är den s.k. gitarranalysen (C, G7, Fmaj7, Hm etc). G/F betyder då Gdur med F som baston.

Ett annat skrivsätt som inte är så vanligt i Sverige är "POLYTONE"(som f.ö. har gett namn åt en förstärkare).

$\frac{D}{C7}$ betyder ett C7 med en överlagrad D-durtreklang på topp. För att skilja det från det vanliga skrivsättet skiljer man på rakt och snett bråkstreck.

G/F	= G-dur med F som baston
$\frac{G}{F}$	= F-dur med G-dur som överlagrad treklang.

Eftersom skrivsättet är tämligen okänt i Sverige stämmer inte detta med rakt/snett bråkstreck alltid. Vi har dock försökt att gå in för det.

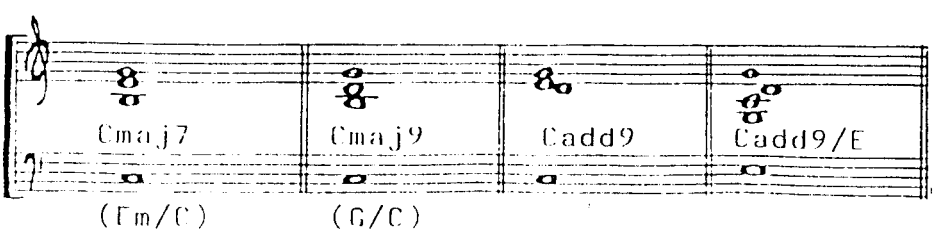
Angående 11-ackordet råder det lite oklarhet om hur man skall beteckna det. I Sverige menar vi att ett C13 är samma sak som ett C7add6. Och ett C11 är ett B♭-ackord med C som baston.
I USA är däremot ett C13 ett B♭maj7 med C som baston. Det vi kallar 13 heter C7add6.
Vi har valt att göra på följande sätt:

B♭/C kallar vi för C11
B♭maj7/C kallar vi för C11add13
C7add6 kallar vi för C13

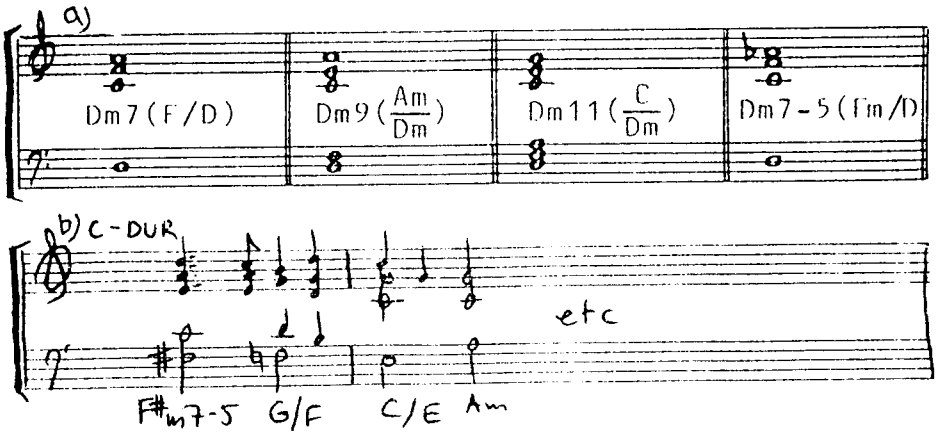
TRE ACKORDKATEGORIER

I princip består alla ackord inom slickmusiken av treklanger eller sammansättningar av treklanger. De tre huvudkategorierna av ackord behandlas på följande sätt.

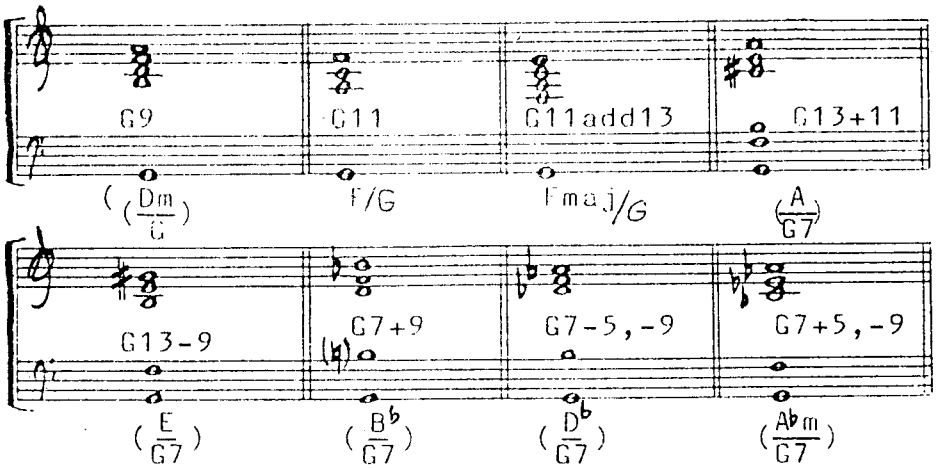
① DURACKORD
Blir ofta maj7, maj9($=\frac{\text{Gdurtreklang}}{\text{Cdurtreklang}}$) eller add9.
Add9 läggs väldigt ofta med tersbas.



② MOLLACKORD
Förekommer nästan uteslutande med liten 7:a.
Blir ofta m9 eller m11.
m7-5 förekommer oftast i grundform. (Har i huvudsak 2 funktioner. a/ Ersätter m7 i en II-V-I.
b/"dimfunktion" dvs genomgångsackord vid kromatiska baslinjer och vid modulationer.



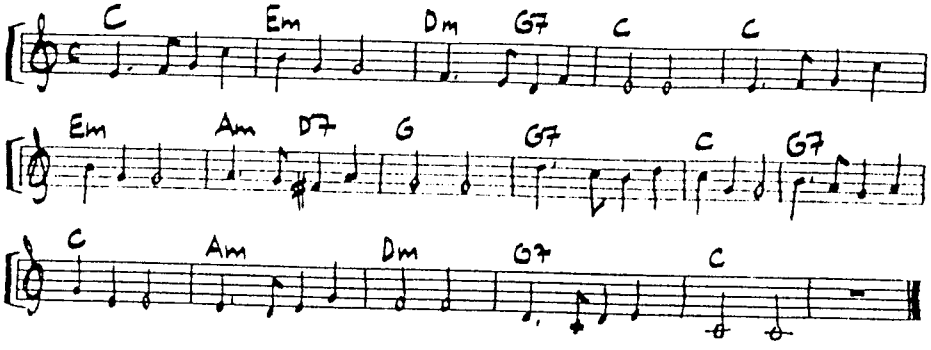
③ DOMINANTSEPTIMACKORD
Blir väldigt ofta 11-ackord.
Överlagras friskt med olika treklanger.



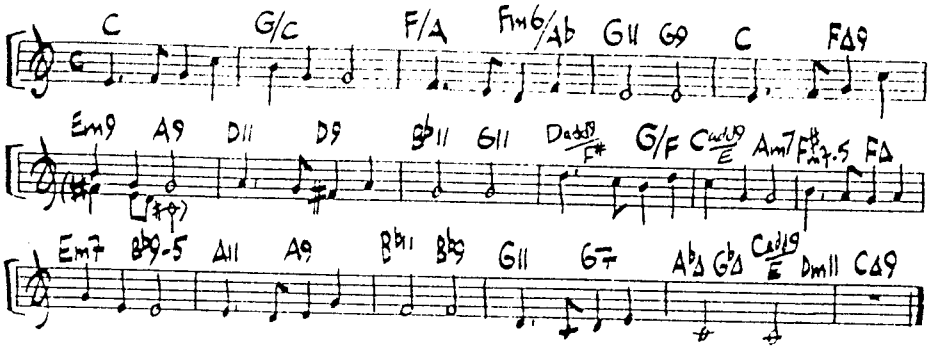
3 HARMONIKEN

Om man sätter slick harmonik på "Sov du lilla videung" kan det t.ex. låta på följande sätt:

Traditionell harmonik



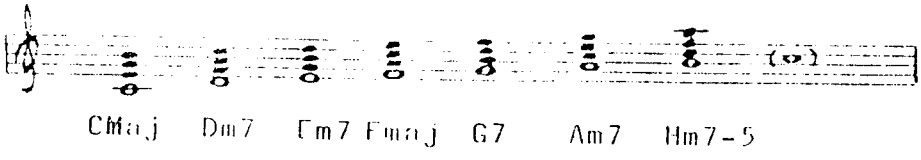
Slick harmonik



(a) Harmonisering av durskalan

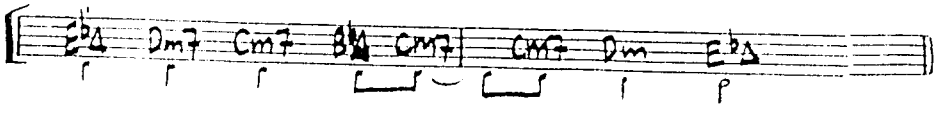
I likhet med den mesta västerländska musiken bygger den "slicka" harmoniken på durskalan. Men jämfört med t.ex. visgenren använder man 4- och 5-klanger istället för 3-klanger.

Följande ackord får vi av C-durskalan:



Av dessa bildas sedan II-V-I och längre rundgångar som ligger till grund för åtskilliga standardlåtar. (T.ex. All the things you are, Autumn leaves)

"If that what it takes" (Michael McDonald) innehåller en kadens hämtad från detta schemat. Låten går i Bb-dur.



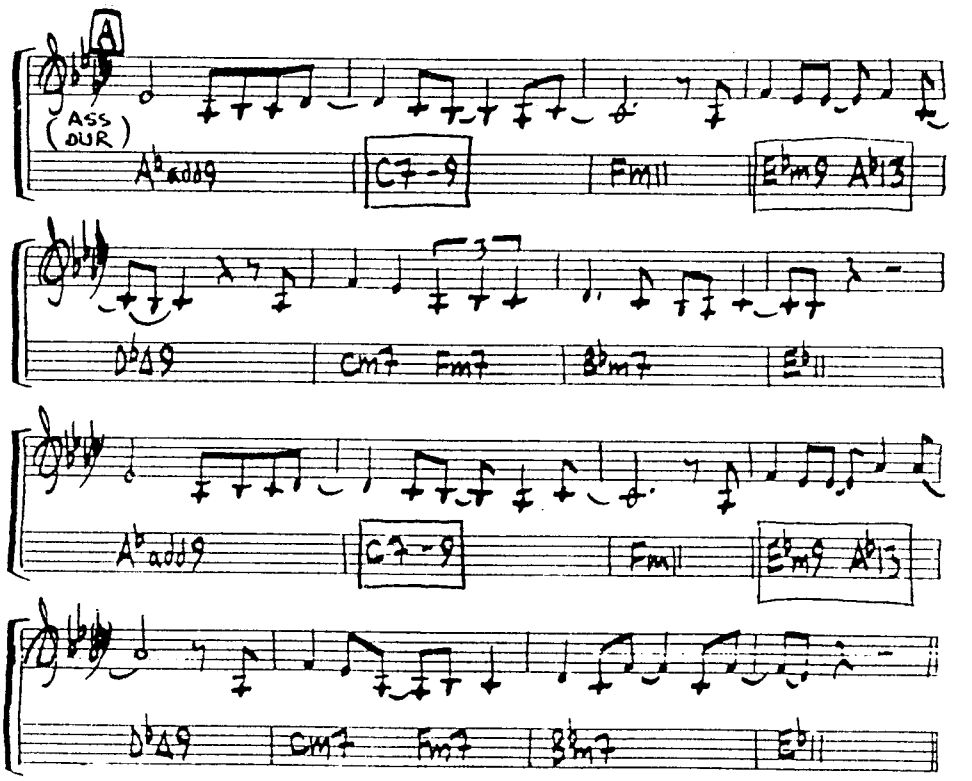
(harmoniken forts.)

(b) Harmonisering av durskalan med främmande ackord

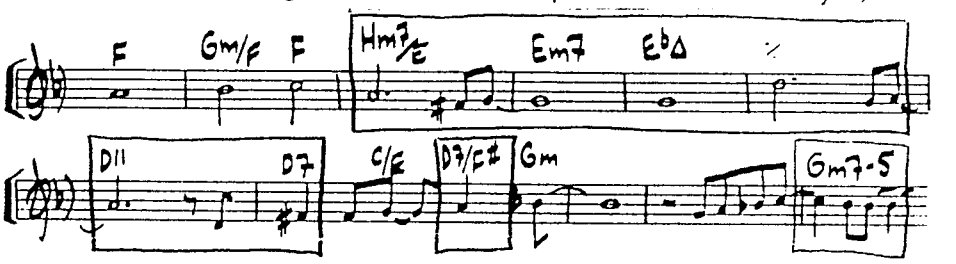
Väldigt typiskt för stilen är att melodin är inom tonarten men att ackorden är "främmande" eller andra former (färgningar - dur byts mot moll etc.). Typiskt är också oväntade kadenser inom tonartens ram.

EXEMPEL:

-Through the fire (Chaka Kahn - "I feel for you")



- Tonight Tonight (Bill Champlin - "Runaway")



- Graceful (Koinonia -"More than feelin'")
- Love is not enough (David Sanborn)

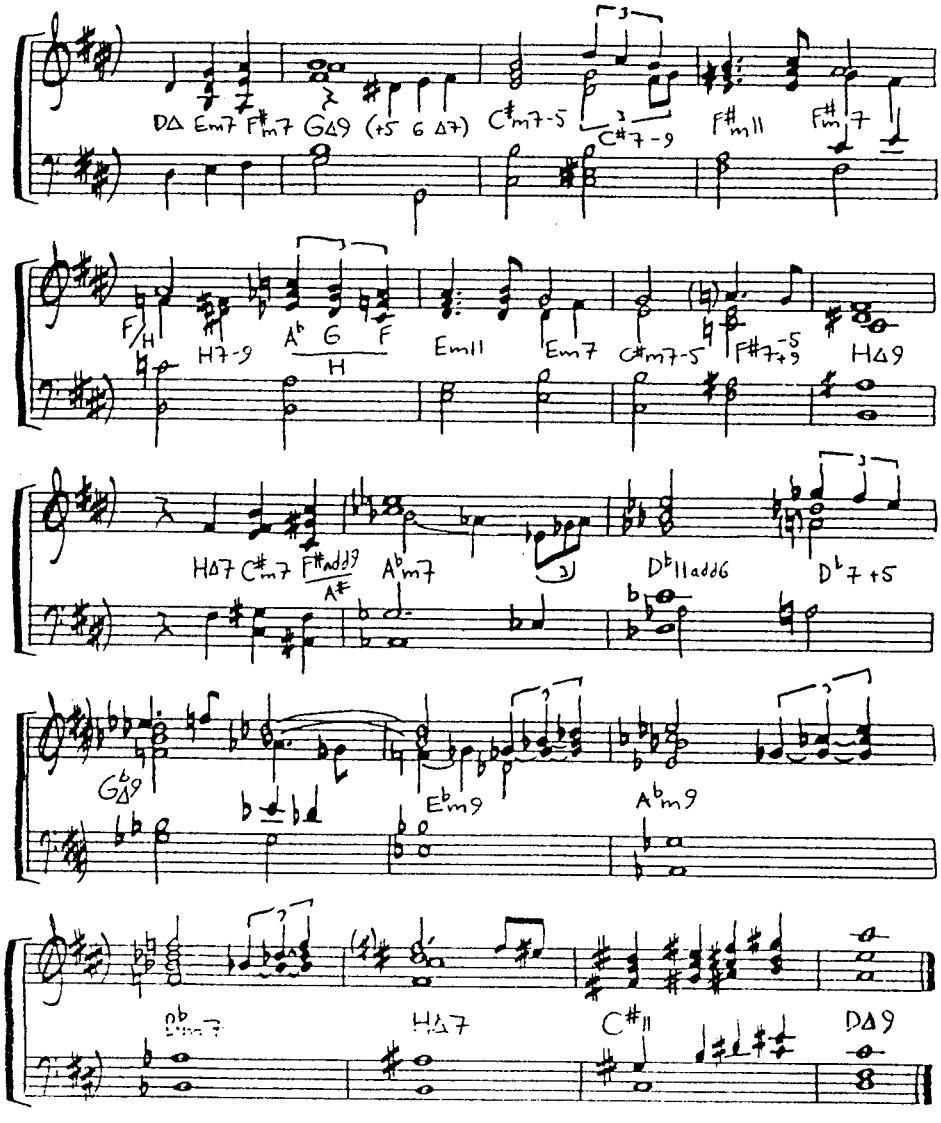
(harmoniken forts.)

ⓒ Harmonisering styrd av lines

Melodin eller motmelodin rör sig mellan så färgande toner att harmoniken styrs därav. Det kan modulera friskt.

EXEMPEL:

- Mornin (Al Jarreau -"Jarreau")



ⓓ 11-ackordet

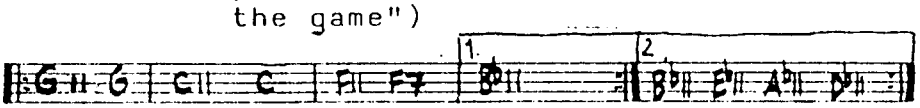
Benägenheten att stoppa in 11-ackord i tid och otid är stor. Den grundläggande harmoniska skillnaden mellan slick och jazz är att där jazzmusikern spelar A9 eller A13 spelar slickmusikern A11. 11-ackordet är oftast någon sorts mellandominant varvid mediantik brukar uppstå.

I kadenser kan man låta 11 följa på 11. Detta används flitigt av bl.a. Maurice White och George Duke. Det går till och med att hitta hela låtar som är uppbyggda av 11-ackord.

(Mer om 11-ackordet i kapitlet "kryddor")

(Harmoniken forts.)

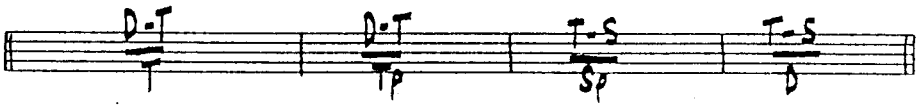
EXEMPEL på 11-ackordet:
- Look what you find (George Duke - "Master of the game")



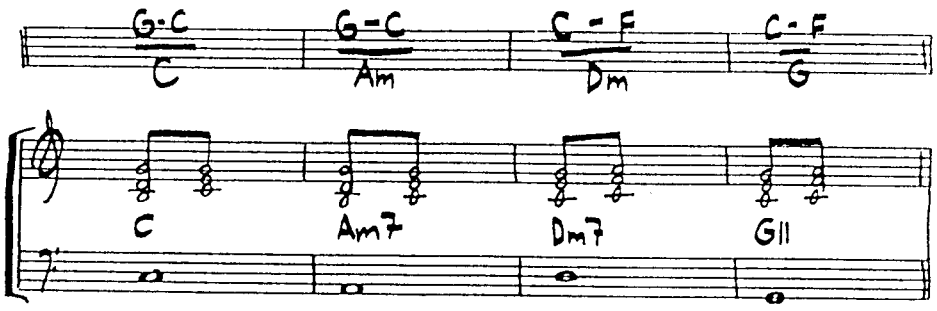
4 KOMPPRYLAR

Rubriken avser den typ av figurer som ligger i gitarr eller synth för det mesta. Den syftar också på blåsriff och i viss mån körstämmor.
Det är vanligt att keyboarden ligger med klanger (Elpiano/flygel är allt som oftast dubbat) medan gitarren har en kompfigur. Alternativt byter man. Nedan följer några vanliga kompfigurer.

ⓐ 2- eller 3-klangsfigurer
Den allra vanligaste rundgången är T-Tp-Sp-D.
Om vi utgår från den ser mönstret ut som följer.
I takt 1+2 består kompfiguren av T och D (I andra takten byts baston). I takt 3+4 består figuren av T och S.



I toner uttryckt blir det:



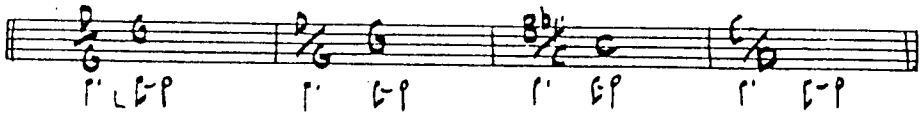
Detta mönster finns med smärre variationer i 100-tals låtar.

EXEMPEL:
- All right (Cristopher Cross - "Another page")
- Ride like the wind (C Cross - "Navegando")
- Mornin´(Al Jarreau - "Jarreau")

Mönstret känns igen även i låtar där harmoniken är lite annorlunda.

(kompfigurer forts)

EXEMPEL:
- Mr Briefcase (Lee Ritenour - "Rit")



- Trouble in paradise (Al Jarreau - "Jarreau")
- You need a hero (Pages)
- Who´s right - who´s wrong (Kenny Loggins - "Keep the fire". Pages - "Future street". Al Jarreau & Randy Crawford "Casino light")
- Through the fire (Chaka Kahn - "I feel for you")

(b) Hammarklaver-"pumpbas"

Snabba åttondelar eller sextondelar i diskanten på pianot på gammalt rockmanér.

EXEMPEL:
- Hold the line (Toto)
- Cryin´ all night (Airplay)
- You oughta know by now (Ray Kennedy)

Lika vanligt är det att basen har åttondelar som pumpar. Gitarren dubbar ofta.

(c) Entonsprylar/Riff

Blåsarna har ofta genomgående riff som ligger i bakgrunden.

EXEMPEL:
- Boogie down (Al Jarreau-"Jarreau")
- Roofgarden (Al Jarreau - "Breaking away")

T.ex. gitarren kan också ha ett "entonsriff"
EXEMPEL:
- We´re in this love together (Al Jarreau -"B.A.")

(d) Brutna ackord

Speciellt vanligt i introna. Oftast på piano.
EXEMPEL:
- Smile again (Manhattan ransfer -"Mecca for moderns")
- You (Earth, wind & fire - "Faces")
- Just once (Quincy Jones - "the Dude")

5 FORM

Formen på "slick"låtarna är oftast en utvecklad schlagerform. De börjar ofta soft och byggs undan för undan upp. Att växla mellan tonarterna är populärt så att refr går i annan tonart än versen t.ex.

Nedan följer ett recept på <u>den optimala slicklåten</u>:

INTRO	Brutna ackord i piano. Rundgång på 4 takter. Den tas i repris ett tonsteg högre - då med en stråklinje till.
VERS 1	Sång. Kompas av piano-elpiano som spelar identiskt och lägger ackorden.
VERS 2	Bastrumma/Bas kommer in på efterslag.
BRIDGE 1	Ev. i annan tonart. Börjar f.ö. med ett 11-ackord. Blåsarna spelar vackra lines. Det hela börjar ta fart.
REFR 1	Körstämmor. Blåset spelar fills på de ställen där sångaren andas. Gitarren har nu äntligen hittat sin komppryl.
INTERLUDE	Liknar introt. Modulerar med hjälp av minst 4 11ackord i rad på ett underbart sätt till en ny tonart.
VERS 3	Kantslag på virveln. I takt 4 en annorlunda rundgång än i vers 2.
BRIDGE 2	Som Bridge 1 fast den modulerar till tonarten tersen över förra refr.
REFR 2	Ettorna i takt 1,3,5,7 pushas i basbastrumma.
GITARR-SOLO	Börjar med en våldsamt hög ton som snabbt dalar. Därpå byggs solot upp och blir först 2-stämmigt - därefter 3-,4- och 9-stämmigt. Solot svettas fram under 18 timmar i en varm studio. OBS: FÅR EJ IMPROVISERAS. Allt för att undvika likheter med jazz. Solot modulerar till tonarten en ters ovanför refr 2
REFR 3	Mer kör. Mer vräk i solorösten. Gitarren fyller i allt efter producentens tycke och smak. Blåsarna spelar nu dubbelt så fort som tidigare. Hela smeten försvinner så i fjärran...

6 KRYDDOR

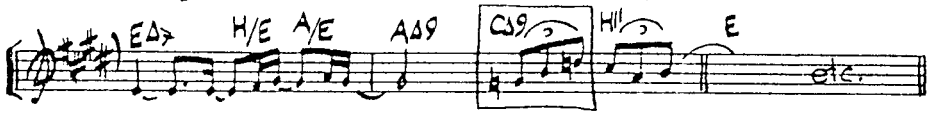
(a) Särskilda kadenser "IN-UT-IN"

Något som används flitigt är "in-ut-in"mönstret i kadensen som föregår t.ex. versen eller refrängen. "In-ut-in" betyder att man från den tonart man befinner sig i gör en utflykt till någon annan tonart för att återvända. Man ökar den harmoniska spänningen för ett ögonblick efter det kända mönstret "spänning-avspänning". Detta kan ske i olika hög grad. Är man i C-dur så är ett "besök" i G-dur inte lika "spännande" som ett besök i F -dur. F - dur är mer "Ut" (eller"out") än G-dur.

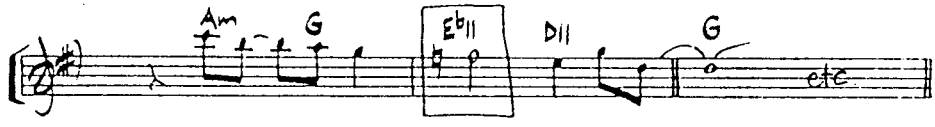
Vi har valt ut några typiska "slick"-varianter på "in-ut-in"-mönstret.

- Dominanten föregås av ackordet en halvton eller eventuellt en helton upp.

  EXEMPEL:
  - Smile again (Manhattan Transfer)

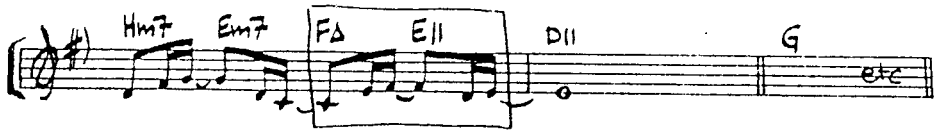


  - Trouble in paradise (Al Jarreau)



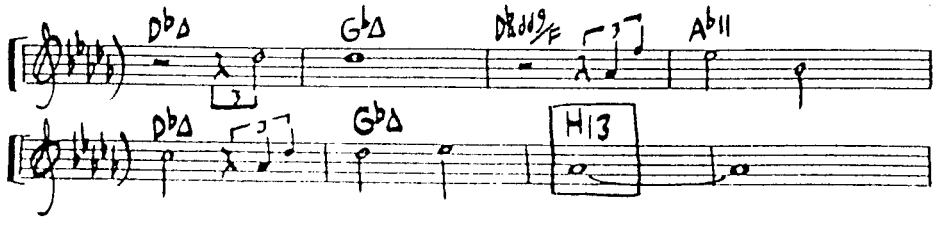
- Dito - fast fler ackord är utanför tonarten.

  EXEMPEL:
  - You (Earth, wind & fire)



- Dominanten ersätts av ackordet en helton under Tonikan.

  EXEMPEL:
  - Lost in the hurrah (Marc Jordan - "Blue desert")



Dominanten föregås av ackordet en halvton över II i tonarten.

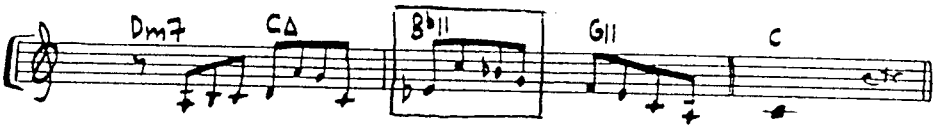
EXEMPEL:
- You (Earth,wind & fire)

Rundgångar som är varianter på de tidigare

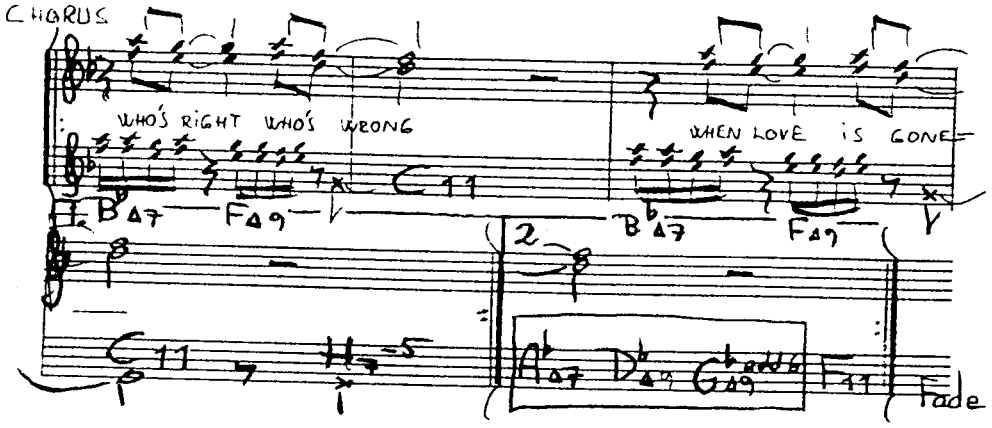
EXEMPEL:
- Reach out (George Duke)

F-dur: C11 | Am7 Dm7 G11 G | C11

- We´re in this love together (Al Jarreau)



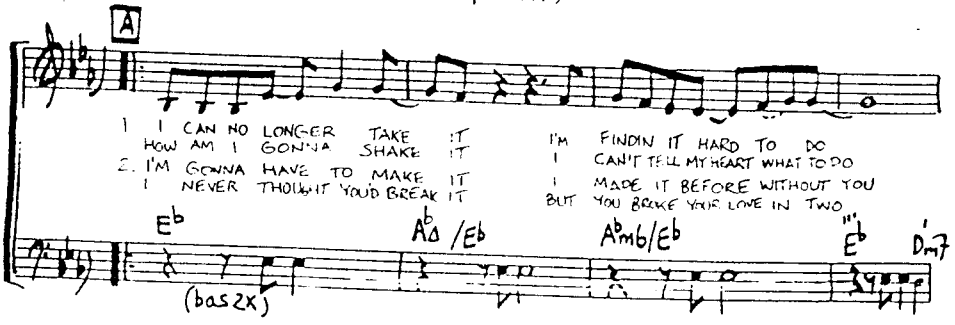
- Who´s right - who´s wrong (Pages, K Loggins)



(b) Orgelpunkt

Ett vanligt stildrag speciellt på versarna. Orgelpunkt betyder att basen ligger kvar på en och samma ton medan harmonierna ändras ovanför. Orgelpunkten kan antingen vara ihopbundna helnoter eller återkommande rytmiska markeringar.

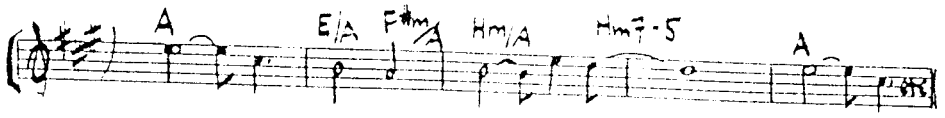
EXEMPEL;
- Without you (Bill Champlin)



(kryddor forts.)

EXEMPEL:

- Fearless (Pages)



- Whatever we imagine (James Ingram)
- If that's what it takes (Michael McDonald)
- Funky bumpkins (Koinonia)

c) "instrumentering"

- Att låta flygel/Elpiano spela samma sak har redan tidigare nämnts. Det ger en fyllig klang med bra attack. Ofta - speciellt på senare år har man alltmer bytt ut det ena eller bägge mot synthar med liknande sound. Genom midi-koppling kan man ju spela båda samtidigt på ett keyboard.

- Bas/Bastrumma följs så gott som alltid åt och markerar samma synkoper och accenter. Ibland dubbar man basen med synthbas.

- När basen har en harmonisk linje eller ett riff som återkommer är det vanligt att gitarren dubbar en oktav upp. Såna här figurer är ofta med som ett sorts svar till melodins "fråga". Dvs. Sången sjunger ett kort motiv - Bas/gitarr härmar eller kontrar.

- Blåsriff/fills ligger nästan uteslutande i "hålen". Alltså där sången gör uppehåll. Dessa riff är sällan några vackra melodier utan har mer en rytmisk funktion. (De vackra melodierna kallas lines).

- 2- eller 3-stämmiga gitarrsolon, intron och fills är kanske det allra mest typiska för den "slicka" genren. Det är sällan några långa solon med snabba räkor utan ofta bara 4 takter långa och coola. Vanligt är också att solona i princip är melodin på refr eller vers med smärre variationer (gärna i en annan tonart).

- Percussion är en viktig krydda. En triangel t.ex. ger en väldig lyster åt soundet. En cabassa kan öka svänget åtskilligt. Överhuvud taget är olika percussioninslag bra för variationen.

- Man jobbar mycket med att variera instrumentationen, soundet, tonarten, harmonierna mellan de olika delarna.

SKIVLISTA
(STORA BOKSTÄVER - SUPERSLICKT
små bokstäver - slickt)

Artist/grupp - titel (producent - skivnr - utg.år)

A

AIRPLAY - AIRPLAY (J Graydon-D Foster - RVP 6456 - 1980)
Allen, Peter - Bi-Coastal (D Foster - SP 4825 - 1980)
- Not the boy next door (R Landis - Arista 205 198 - 1983)
Alessi - Driftin'(Louis Shelton - AMLH 64713 - 1978)
- Long time friends (C Cross-Michael Ostin - QW K 56 999 - 1982)
America - Perspective (McCauley/Zito/Burgess - 064 24 0216 1 - 1984)
ANKA, PAUL - Walk a fine line (D Diante - CBS 25259 - 1983)
Attitudes - Good news (Jay Lewis - DH 3021 - 1977)
AUSTIN, PATTI - Every home should have one (Quinsy Jones - QWK 5693 - 1981)
- PATTI AUSTIN (Q Jones m fl - 923 974-1 - 1984)
- GETTING AWAY WITH MURDER (dito - 925 276-1 - 1985)
Average white band - Shine (D Foster - AL 9523 - 1980)

B

Bailey, Philip - Continuation
- The wonders of his love (PB - 92 3744 1-1984)
- Chinese wall (P Collins - CBS 26161 - 1984)
Benson, George - Livin inside your love (T LiPuma 2BSK 3277 - 1979)
- In your eyes (A Mardin - 92 3744 1 - 1983)
- 20/20 (R Titelman - 925 178-1 - 1985)
- Give me the night (Q Jones - HS 3453 -1980)
- Weekend in LA (T LiPuma - WB 3139 (1978)
Berger, Michel - Dreams in stone (MB-Philippe Rault - WEA K 99228 - 1982)
Brecker Brothers - Detente (G Duke - AB 4272 - 1980)
Bright orange - Bright Orange (L Wellander - KS 80036 - 1983)
Broom, Bobby - Clean sweap (Dave Grusin/Larry Rosin - Arista GRP 5504 - 1981)
Brown, Sheree - the Music (ST - 122 29 - 1978)
Bryson, Peabo - Take no prisoners (A Mardin+T LiPuma - WB 960 427-1 - 1985)

C

Carlton, Larry - Larry Carlton (LC - BSK 3221 - 1978)
- Mr 335.Live in Japan (LC - WB 56721 - 1979)
- Strikes twice (LC - BSK 3380 - 1980)
- Sleepwalk (LC (LC - WBK 56974 - 1982)
- Friends (LC - WEA 92 3834 1 - 1983)
Casiopea - Casoipea (ALR 6017 - 1980)
- Mint Jam (ALR 2002 - 1982)
- Brush stroke

SKIVLISTA(Blad 2)

16

Casiopea - Jive jive (ALR 28052 - 1983)
- Thunder live (ALR 6037)
- Make up city (ALR 28007 - 1980)
- Eyes of mind (ALR 28016)
- cross point (ALR28029 - 1981)
- Photographs (ALR 28049 - 1983)
- 4 x 4 (ALR 28045)
- the sound of graphy(saml-LP)(ALR 28055)

Champaign - Modern heart (C-George Massenburg CBS 25038-1983)

CHICAGO - XVI (D Foster - WEA K 99235 - 1982)
- XVII (D foster- WEA 925 060-1 - 1984)

CHAMPLIN, BILL - Single (D Foster FULL MOON JE35367 - 1978)
- Runaway (D Foster - ELEKTRA 5E-563 - 1981)

CRAWFORD, RANDY - Secret combination (T LiPuma - WEA - BSK 3541 - 1981)
- Windsong (T LiPuma - WB K 57011 - 1982)
- Nightline (T Lipuma - WEA 92-3976-1 - 1983)

CROSS, CHRISTOPHER - Navegando (M O'Martian - LWB 5447-1981)
- Another page (MO - WEA 923757-1 - 1983)
- Every turn of the world (MO - WEA 925 WEA 925 341-1 - 1985)

Crouch, Andraé - I'll be thinkin' of you (Bill Maxwell- LS-7052 - 1979)
- Don't give up(BM - WB K 56949 - 1981)

Casino light (saml.LP A Jarreau, R Crawford, Yellowjackets D Sanborn m.fl.) (T LiPuma - WB 92.3718-1 - 1982)

D

DaCosta, Paulinho - Happy people (PD - 2312 102 -1979)
- Sunrise (PD - 2312 143 - 1984)

DeBarge - Rhythm of the night (J Graydon-DeBarge - ZL72340 - 1983)

Diggs, David - Realworld (Bob Edmondson - PA 8037 - 1983

Doobie Brothers - Takin it to the streets (Ted Templeman - BS 2899 - 1976)
- Livin on the faultline (TT - KBS 3045-1977)
- Minute by minute (TT - BSK 3193 - 1978)
- Farewell tour (2LP"live")(TT-WEA 923772-1 1983)

DUKE, GEORGE - Follow the rainbow (GD - EPC 8336 - 1979)
- Dream on (GD - EPC 85215 - 1982)
- Guardian of the light (GD - EPC 25262 - 1983)
- Rendezvous (GD - EPC 26059 - 1984)
- Thief in the night (GD 960 398-1 - 1985)

Delta - Delta (M McDonald - WB 252 561-1 - 1985)

Dakota - Runaway (Danny Seraphine - MCA 5502 - 1984)

E

Eagles - Hotel California (Bill Scymczyk - AS 7E 1084-1976)
- Eagles live (BS - AS 62 032 - 1980)

Earth,wind & fire - That's the way of the world (Sig Shore- CBS 32054 - 1975)
- Spirit (Maurice White & Charles Stepney CBS 81451 - 1976)

Earth,wind & fire - All'n'all (M White - CBS 32266 - 1977)
- I am (MW - CBS 86084 - 1979)
- Faces(2Lp) (MW - CBS 88498 - 1980)
- Raise (MW - CBS 37548 - 1981)
- Powerlight (MW - CBS 25120 - 1982)
- Electric universe (MW - CBS 25775 - 1983)

Easton, Shena - A private heaven (G Mathison - 064-24 0229-1 1984)
- Best kept secret (GM+J Graydon EMI 1077951 - 1983)

Edwards, Dennis - Don't look any further (Dennis Lambert - GORDY ZL72148 - 1984)

Eye to eye - Eye to eye (Gary Katz - WAR 56940 - 1982)
- Shakespeare stole my baby (GK - WEA 23919-1 1983)

F

FORD, ROBBEN - Schizophonic (Kris Huston -MCF 3028 - 1976)
- The inside story (Steve Cropper - ELEKTRA P-10625E - 1979)
- Love's a heartache (Kazu Matsui - 28MM-0253 1984)

Witherspoon, Jimmy - Live JW & Robben Ford (Mike Verner - LArecords GG 58003 - 1977)

FAGEN, DONALD - The nightfly (Gary Katz - WEA 92-3696-1 1982)

Ferguson, Jay - White noise (Michael Verdick+JF - CAPITOL 064-400 077 - 1982)

Ford, Dwayne - Needless freaking (D Foster mfl - EPIC 85897 - 1982)

FOSTER, DAVID - The best of me (DF+Taka Nanri - SOUND DESIGN 1342-9 - 1983)

FRANKS, MICHAEL - The art of tea(T LiPuma WEA REP 54048X 1975)
- Burchfield nines (WB 56479 - TL - 1978)
- One bad habit (WB 56814 - TL+A Fischer 1980)
- With crossfire(live) (MF WB-56922 - 1980)
- Objects of desire (WBK 56973 Michael Colina+Ray Bardani- 1982)
- Passionfruit (Rob Mounse - WEA 92-39621 1983)
- Skin dive (RM - WEA 925275-1 - 1985)

Friendship - Friendship (Lee Ritenour+Don Grusin - ELEKTRA 6E-241 - 1979)
- Friendship/L Ritenour

Front, the - the Front (RMLP 018 (1985)

Franklin, Aretha - Love all the hurt away (A Mardin - AL 9552 - 1981)

SKIVLISTA (Blad 4)

G

Gronenthal, Max - Whistling in the dark (Michael James Jackson - CHR 1231 - 1979)

GRUSKA, JAY - Which one of us is me (JG - WEA 923923-1 - 1984)

H

Hall, Lani - Blush (Allee Willis - AMLH 64 829 - 1980)

Henderson, Finis - Finis (Al McKay - Bellaphon 260-15-058 1983

Holliday, Jennifer -
- Say you love me (T LiPuma, M Jacksonmfl SCBS 26564 - 1985)

Hyde, Paul & the Payolas - Here's the world for ya (D Foster - A&M 395 025-1 - 1985)

Hall & Oates - Along the red ledge (D Foster - INTS 5258 1978)

I

I-ten - Taking a cold look (Keith Olsen+Steve Lukather CBS 25637 - 1983)

INGRAM, JAMES - It's your night (Quincy Jones - WEA 923970-1 - 1983)

J

Jackson, Michael - Off the wall (Quincy Jones - EPIC 83468 - 1979)
- Thriller (QJ -EPIC 85930 - 1982)

Jacksons - Destiny (EPIC 83200 - 1978)

JARREAU, AL - Glow (T LiPuma - REP 54 073 - 1976)
- This time (J Graydon - WB 56 804 - 1980)
- Breakin´away (JG WB 56917 - 1981)
- Jarreau (JG - WB 25 0070-1 - 1983)
- High crime (JG - WB 250 807-1 - 1984)
- In London(live) (T LiPuma - WB 252 369-1-1985)

JONES, QUINCY - Mellow madness (A&M SP-4526 - 1973)
- I heard that (A&M SP 3705 - 1973-76)
- Sounds..and stuff like that (A&M SP4685 1978)
- The Dude (A&M AMLH 63721 - 1981)

JORDAN, MARC - Mannequin (Gary Katz - WEA BSK 3143 - 1978)
- Blue Desert (Jay Graydon - WEA P-10774W - 1979)
- Hole in the wall (MJ+Don Murry - SOUNDDESIGN 1342-8 - 1983)

K

Kennedy, Ray - Ray Kennedy (D Foster - CBS 25AP 1884 - 1980)
KGB - Motion (R Kennedy:sång)(Kenny Kerner+Riche Wise
MCA 2221 - 1976)
Khan, Chaka - Chaka (A Mardin - WEA BSK 3245 - 1978)
- Naughty(AM - WB 3385 - 1980)
- What cha´gonna do for me (AM - WB 56888 - 1981)
- Chaka Khan (AM - (AM - WB 923729-1 - 1982)
- I feel for you (AM, D Foster, R Titelman mfl
WB 925162-1 - 1984)
KIPNER, STEVE - Steve Kipner (J Graydon - ELEKKTRA 6E-202
1979)
Koinonia - More than a feelin´(Bill Schnee - RMLP 009 - 1983)
- Celebration (Bird 156 - 1984)

L

LaBounty, Bill - Bill Labounty (R Titelman - WB K 56988 -1982)
LARSEN-FEITEN BAND - Larsen-Feiten band (T LiPuma - BSK 3468
1980)
Full Moon/Featuring Larsen/Feiten (WB K 56933 - 1982)
Larson, Nicolette - Radioland (T Templeman - BSK 3502 - 1980)
Lava - Crusin (L - PGR 2382 120 - 1981)
- Prime time (L - PGR 2382 134 - 1982)
- Fire (L - PGR 821 631-1 - 1984)
Loggins, Kenny - Celebrate me home (P Ramone+B James -
CBS 81882 - 1977)
- Nightwatch (B James - CBS 35387 - 1978)
- Keep the fire (Tom Dowd - CBS 83869 - 1979)
- Alive (CBS - 88500 - 1980)
- High adventure (KL+Bruce Botnick - CBS 85932
1982)
- Vox humana (KL - CBS 26221 - 1985)
Lorber, Jeff fusion - Galaxian (JL+Rik Pekkonen - AL 9545
1981)
Lorber, Jeff- It's a fact (JL - AL 9583 - 1982)
- In the heat of the night (JL-ARI 90100 - 1984)

M

Madagaskar - Spirit of the street (John Barnes -AL 9565-1981)
McDONALD, (MICHAEL) - If that's what it takes (T Templeman+Lenny Waronker-
WB K 57018 - 1982)
- No lookin´back (MM+TT - 'WB 925291-1 - 1985)
Manhattan Transfer - Extensions (J Graydon - ATL 50674 - 1979)
- Mecca for moderns (ATL 50789 - JG - 1981)
- Bodies and souls (Richard Rudolph -
ATL 78-0104-1 - 1983)
Mathis, Johnny - A special part of me (Denny Diante -
CBS 25475 - 1984)
-
MAXUS - Maxus (M O'Martian - WEA P-11141 - 1981)
Mendez, Sergio - Sergio Mendez (SM - AMLH 64937 - 1983)

SKIVLISTA (Blad 6)

Miller, Marcus - Suddenly (MM+M Colina+R Bardani - WEA 92-3806-1 - 1983)
- Marcus Miller (MM+RB - WEA 925 074-1 - 1984)
Mathison, Greg,project - Baked potato super live (CBS 25AP 2315 - 1982)

N

Newton, Juice - Can't wait all night (Richard Landis - RCA PL84995 - 1984)
- Dirty looks (RL - 064-712294 - 1983)
NIELSEN-PEARSON - Nielsen-Pearson (R Landis - CAP ST12101 1980)
- Nielsen-Pearson band (EPIC 34984 - 1978)
- Blind luck (Bill Schnee - EMI ST-12176- 1983)
Night - Night (Richard Perry - PLA P2 - 1979)

O

O'Martian , Michael - White horse (MO - MYRA 1048 - 1974)
- Adam again (MO - MYR 1058 - 1977)
- Seasons of the soul (MO - MYR1073-1979)
- The Builder (MO - MSB-6636 - 1980)

P

PAGES - Pages (Bobby Colomby - JE 35459(CBS) - 1978)
- Future street (BC - EPIC 83816 - 1979)
- Pages (J Graydon - CAP 1A 062-86350 - 1981)
MR Mister - I wear the face (Peter McIan - RCA PL84864 -1984)
- Welcome to the real world (MM+Paul DeVilliers - RCA PL89647 - 1985)
Perry, Steve - Street talk (SP CBS 25967 - 1984)
Phillinganes, Greg - Significant gains (PLANET P17 - 1981)
- Pulse (Richard Perry - PLA FL84698-1984)
Preston, Billy - Pressin'on (BP+R Benetar+G Senogles - Bellaphon 260-15-041 - 1982)

SKIVLISTA (Blad 7)

R

Rhythm Heritage - Disco fied (Steve Barri+M O'Martian - ABCD-934 - 1976)
- Sky's the limit (SB+MO - ABC-1037 -1978)
- Last night on earth (SB+MO - ABC987-1977)

Rite on time - Rite on time (Rot - PHILIPS 812045-1 - 1983)

Ritenour, Lee - Captain fingers (Skip Drinkwater - EPIC 34426 - 1977)
- The captain's fingers (LR+Dave Grusin - ELK 52 094 - 1978)
- Feel the night (ELEKTRA 6E 192 - 1979)
- Rit (Harvey Mason-D Foster-LR - ELK 52273-1981)
- Rit 2 (H Mason-LR - ELK 960186-1 - 1982)
- Banded together (G Mathison-Trevor Veitch-LR - ELK 960 358-1 - 1984)

ROBERTS, DAVID - All dressed up (G Mathieson - ELK K 92011-1982)

Richie, Lionel - Can't slow down(LR+James Anthony Carmichael-MOTOWN ZL 72020 - 1983)

Ruff, Michael - Once in a lifetime (T LiPuma - WEA 925 159-1 1984)

Ross, Diana - Why do fools fall in love (DR - RCA AFL1-4153 - 1981)
- Ross (G Katz/DR/Ray Parker Jr - EMI 1C 064-1983)

RUFUS - Party til you're broke (R+John Stronach - MCA-5159-1981)

RUFUS & CHAKA KAHN - Camouflage (MCA 5502 - 1981)
- Stompin at the Savoy(live) - (R Titelman - MCA 92 3679-1 - 1983)

Russell, Brenda - Brenda Russell (André Fischer - A&MSP3174 1979)
- Two eyes (T LiPuma - WB 923839-1 - 1983)

S

Seawind - Light the light (T LiPuma - HORIZON SP-3173 - 1979)
- Seawind (G Duke - AMLH 64824 - 1980)
- Seawind (H Mason - CTI 5002 - 1976)

Bob & Pauline Wilson - B & P Wilson (BW - MYR 1102 - 1981)

SCAGGS, BOZ - Slow dancer (Johnny Bristol - CBS 32760-1974)
- Down two then left (Joe Wissert - CBS 86028 - 1977)
- Silk degrees (JW - CBS 81193 - 1976)
- Middle man (Bill Schnee - CBS 86094 - 1980)
- Urban cowboy((B Schnee/D Foster - 1980)

SENDER (Ross Vannelli mfl) - Exiled on earth - KKLI-0547-1984)

Sanborn, David - As we speak (WB K 56975 -1982)

Sembello, Michael - Bossa nova hotel (Phil Ramone - WB 92-3920-1 - 1983)

SCOTT, TOM - Blow it out (TS+Hank Cicalo - EPIC 34966 - 1977)
- Apple juice (TS+HC - CBS 37419 - 1981)
- Desire (Jeffrey Weber - MUS K 52 411 - 1982)
- Target (WB 78-0106-1 - TS - 1983)

22 SKIVLISTA (Blad 8)

Seals, Dan - Harbinger (Kyle Lehning - SD 19336 - 1982)
Snow, Tom - Hungry nights (Dean Parks - ARISTA AL9600 - 1982)
Steely Dan - Can't buy a thrill (Gary Katz MCA 37040 - 1972)
- Countdown to ecstasy (GK - MCA 37041 - 1973)
- Pretzel logic (GK - MCA 37042 - 1974)
- Katy lied (GK - MCA 37043 - 1975)
- the Royal scam (GK - AB 931 - 1976)
- Aja (GK - MCA AA 1006 - 1977)
- Gaucho (GK - MCA 6102 - 1980)
Sons of Champlin - the Sons (CAPITOL SM-332)
- Loosen up naturally (2LP - CAP SWBB-200)
- Loving is why (Christopher Bond - Ariola Am. ST 50017 - 1977)
Sorrenti, Alan - LA NY (J Graydon mfl - SLP3055 - 1979)
- Non 50 che darei (G Mathieson - SLP 3065 1980)
STALLONE, FRANK - Frank Stallone (FS+Vince Dicola - 821 237-1 1984)
Summer, Donna - Donna Summer (Q Jones - WEA K 99163 - 1982)
- She works hard for the money (M O'Martian - LPR 19080 - 1983)
- Cats without claws (MO - WEA 250 806-1 -1984)
Simmons, Patrick - Arcade (John Ryan - ELEKTRA 96-0225-1 1983)
St. Elmo's fire(filmmusik) (D Foster - Atlantic 781261-1 1985)

T
Taff, Russ - Walls of glass (Bill Schnee - MYR 1121 - 1983)
- Medals (RT+Jack Joseph Puig - MYR 1173 - 1985)
TOTO - Toto (T - CBS 32165 - 1978)
- Hydra (T+Tom Knox - CBS 83900 - 1979)
- Turn back (T+Geoff Workman - CBS 84609 - 1981)
- IV (T - CBS 85529 - 1982)
- Isolation (T - CBS 86305 - 1984)

VW
WAGNER, JACK - All i need (Glen Ballard/Clif Magness - QWEST 925 089-1 - 1984)
- Lighting up the night (GB/CM Q 925318-1 - 1985)
VANNELLI, GINO - Crazy life (H Albert - A&M SP3139 - 1973)
- Powerful people (G & Joe V - A&M AMLS 63630 1974)
- A pauper in paradise (G&JV - A&M AMLH 64664 1977)
- the Gist of the Gemini (G&JV - A&M AMNP 103 - 1976)
- Brother to brother (G&J&Ross V - AMLH 64722 1978)
- Nightwalker (G&J&R V - AL 9539 - 1981)
- Black cars (G&J&R V - PGR 825 108-1 - 1984)

Watanabe, Sadau - Maisha (SW - WB 252 914-1 - 1985)
WATTS, ERNIE - Chariots on fire (Q Jones - QW K 56 982- 1982)
- Musician (EW+Don Grusin - WB 925 283-1 - 1985)
Waybill, Fee - Read my lips (D Foster - 2402511 - 1984)
Webb, Jimmy - Angel heart (Matthew McCauley- Fred Mollin - F C 37695 - 1982)
Wells, Cory - Touch me (David Anderlee - A&M SP-4673 - 1978)
Williams, Deniece - Let's hear it for the boy (DW+G Duke CBS 26010 - 1984)
- When love comes calling (D Foster 1979)
Wilson, Carl (Beach boys)- Carl Wilson (Jeff Baxter - CRB 25225 - 1982)
Woods, Steve - Take me to your heaven (Jack White - 204 235-320 - 1981)
Wolfer, Bill - Wolf (BW - WEA 960187-1 - 1982)
Wonder, Stevie - Music of my mind (SW - STMA 8002 - 1972)
- Talking book (SW - TAMLA T319L - 1972)
- Fulfillingness´first flight (SW - T 332 1974)
- Innervisions (SW - STMA 8011 - 1973)
- Songs in the key of life (SW - MOTOWN 2-48001/2 - 1976)
- Hotter than july (SW - MOTOWN 062-64121 1980)
- The woman in red (SW - MOTOWN ZL72285 1984)
- In square circle (SW - MOTOWN ZL72005 1985)
Voudoris, Roger - Roger Voudoris (M O'Martian - WB BSK 3154 - 1978)
- On the heels of love (Charles Calello BOARDWALK NB1-33233 - 1981)
Warwick, Dionne - Friends in love (J Graydon - Arista 90028 - 1982)

Y

YELLOWJACKETS - Yellowjackets (T LiPuma - WB BSK 3573 - 1981)
- Mirage a trois (TL - WB 92-3813-1 - 1983)
- Samurai Samba (TL - WB 925 204-1 - 1985)

KOMMENTAR TILL SKIVLISTAN

Det svåraste i arbetet med skivlistan är att veta var man ska dra gränsen någonstans. Bedömningen blir givetvis väldigt subjektiv och gränsdragningen kan klart diskuteras. Namn som SPYRO GYRA, MEZZOFORTE, BOB JAMES, STUFF, DAVE GRUSIN, CRUSADERS, LITTLE FEAT, RAY CHARLES, HERBIE HANCOCK, JONI MITCHELL, TUBES, JEFFREY OSBORN, MAYNARD FERGUSON kanske vi borde haft med men vi valde att lämna dem vid sidan om.

Naturligtvis finns det ett stort antal plattor som vi inte ens har hört talas om som saknas. Upplysningar av den typen tar vi gärna emot.

Många i skivlistan finns bara representerade med ett fåtal skivor. Det gäller t.ex. GEORGE DUKE, BRECKER, GEORGE BENSON, CHICAGO, DOOBIE BROTHERS, BOZ SCAGGS. Vi tog med det vi upplevde som "slick".

Bedömningen i slick/SUPERSLICK är kanske ännu mer subjektiv. Syftet med det är att välja ut ett litet begränsat antal framför allt för den som inte är så bekant med musikstilen. För den insatte kan det tjäna nytta genom att visa på vad vi värderar som "slickast".

Anskaffning av skivor

Många av dessa skivor (för att inte säga de flesta) är oerhört svåra att få tag på. Ett flertal finns överhuvud taget inte utgivna i Sverige. Och finns de utgivna så görs det väldigt dålig reklam. Man kan finna mycket bra om man bläddrar i rea-backar. Titta på musikerlistan på baksidan.

Är man en riktig entusiast så kan man skicka efter ifrån Japan eller USA. En del skivaffärer har specialiserat sig på att importera skivor.

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(Guitar solo: Mike Miller)

Quasimodo.....219

Raging waters.....220
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Read my lips.....224
Ride like the wind.....226
Roadsong.....228
Reasons.....229
Roofgarden.....232
*Rosanna.....234
(Synth solo: Steve Porcaro, Guitar solo:
Steve Lukather)

Sara.....238
*Savin all my love for you.....240
Search, the.....242
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Shaker song.....248
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(Sax solo: Tom Scott)
Sweat it out.....270

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(Synth solo: Greg Mathieson).....278
*That's what friends are for.....280
There's no easy way.....282

*Through the fire.....284
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Too young.....288
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They danced.....294
(Guitar solo: Michael Landau)

United blues.....297

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We can work it out (Horn arr.).....308
What a fool believes.....310
Weekend in LA.....313
*Whatever we imagine.....314
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When I loose my way.....318
Without you.....320
Who's right, who's wrong.....322

You.....324
You and I.....328
You bring the sun out.....330
You might need somebody.....332
You need a hero.....334
*You're the inspiration.....336

* * * *

the slick book

AFTER ALL

WRITTEN BY: DAVID FOSTER, JAY GRAYDON & AL JARREAU

(FROM THE RECORD: "HIGHCRIME" VAL JARREAU ~ 1984)

("BALLAD")

A

1. THEN THERE WAS A
2. I KNOW IN MY

(2x: D♭ D♭Δ9 B♭m7)

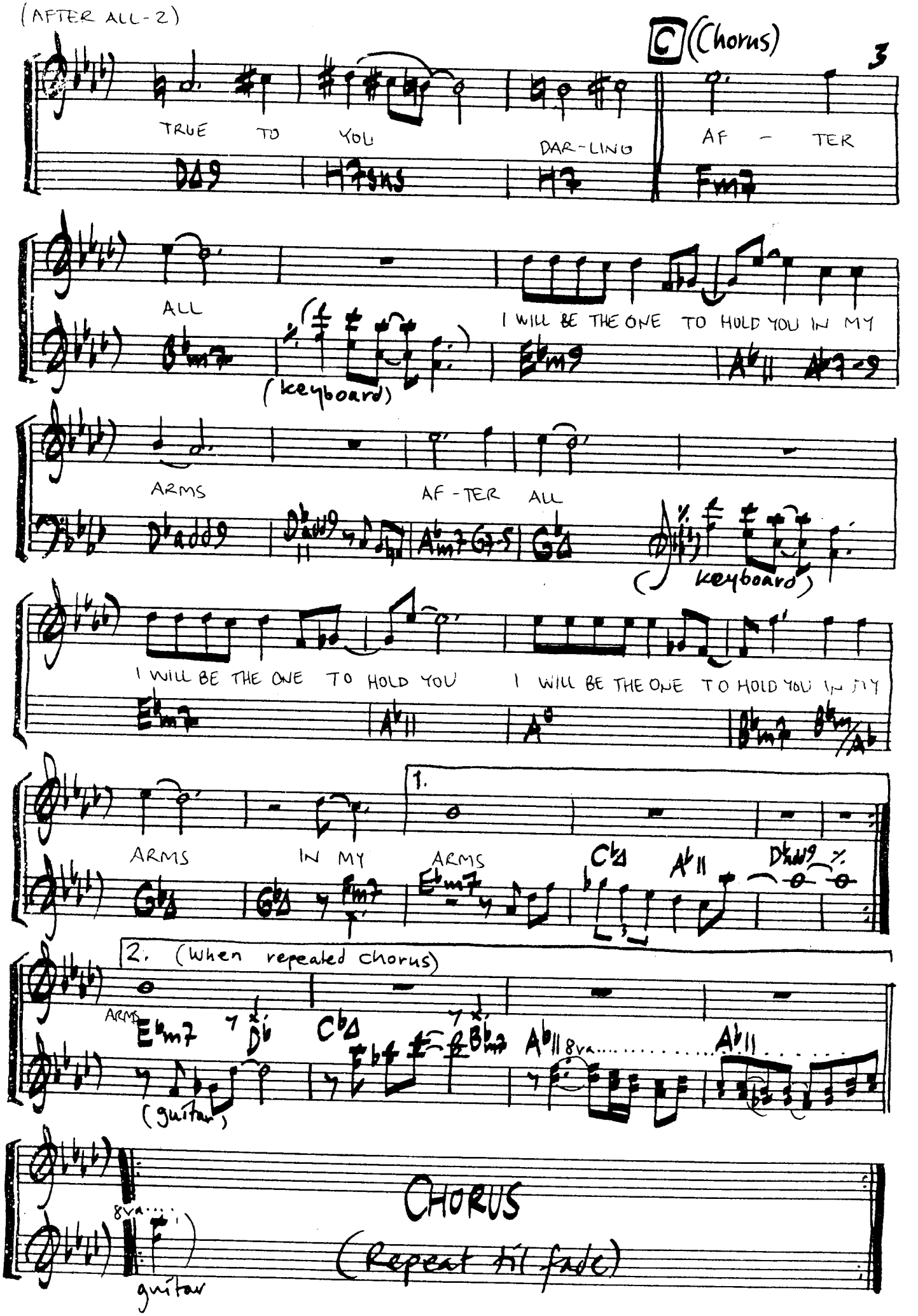
(1) TIME I KNEW THAT NO MATTER COME WHAT MAY, LOVE WILL PREVAIL
(2) HEART AND MIND THAT NO MATTER COME WHAT MAY, LOVE WILL SURVIVE

(1) AND THEN INSIDE THE DREAMS I KNEW, CAME THE
(2) AND LOVE (THE) AUTHOR OF SPACE AND TIME KEEPS THE

B

(1) QUESTION LOVERS FEAR, CAN TRUE LOVE FAIL, THEN I WOULD MISS THE CHILDHOOD WISH
(2) GALAXIES AND EACH, SPARROW ALIVE (Y) AND THE LOVE THAT HEALS THE WOUND

(1) (WISH) AND HAVEN'T I SUNG TO YOU OF THE KNIGHT IN ARMOUR BRIGHT,
(2) WOUND) (Y) AFTER THE WAR IS THROUGH, IS THE KNIGHT IN ARMOUR BRIGHT } FAITHFUL AND


C (Chorus)
TRUE TO YOU DAR-LING
AF - TER
ALL
I WILL BE THE ONE TO HOLD YOU IN MY
(keyboard)
ARMS
AF-TER ALL
(keyboard)
I WILL BE THE ONE TO HOLD YOU
I WILL BE THE ONE TO HOLD YOU IN MY
ARMS IN MY ARMS
1.
2. (When repeated chorus)
ARMS
(guitar)
8va
CHORUS
(Repeat til fade)
8va
guitar

AFTER THE LOVE HAS GONE

WRITTEN BY: DAVID FOSTER, JAY GRAYDON, BILL CHAMPLIN

(FROM THE RECORD: "I AM" – EARTH, WIND & FIRE – 1979
ALSO: "AIRPLAY" – 1980)

("BALLAD")

Fadd9 | Fadd9/A | B♭Δ | C11

F | Gm7 | Fadd9/A | 8va B♭Δ | Gm7 | C11

A

(1) TO LOVE WAS ALL WE COULD DO — WE WERE YOUNG AND WE KNEW — 1. FOR A WHILE
(2) WHILE TO LOVE EACHOTHER WITH ALL — WE WOULD EVER NEED, LOVE WAS

Fadd9 | B♭m/F | F | Fadd9/A | A7-9

(1) EYES WERE ALIVE — DEEP INSIDE — WE KNOW OUR LOVE WAS TRUE, FOR A
(2) STRONG FOR SO LONG — NEVER KNEW THAT WHAT WAS WRONG, BABY WASN'T

Dm7 | B♭Δ | E♭Δ | C11 | C7

(1) WHILE WE PAID NO MIND TO THE PAST — WE KNEW LOVE WOULD LAST EV'RY
(2) RIGHT WE TRIED TO FIND WHAT WE HAD — 'TIL SADNESS WAS ALL THAT WE

Fadd9 | B♭m/F | FΔ | Fadd9/A | A7-9

(2x)

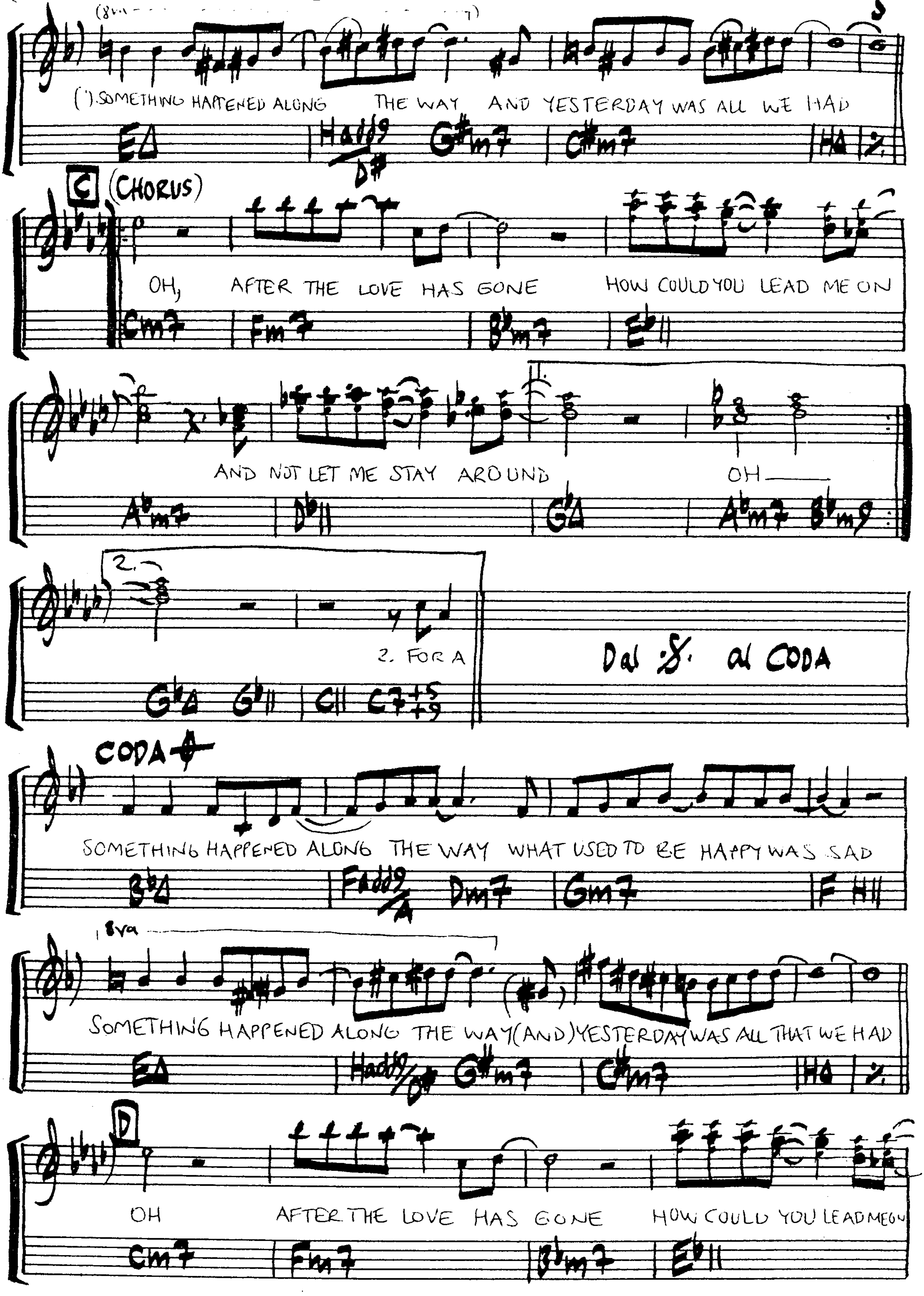
(1) NIGHT, SOMETHING RIGHT WOULD INVITE US TO BEGIN THE DANCE
(2) HAD, WE WERE SCARED THIS AFFAIR WOULD LEAD OUR LOVE INTO

Dm7 | B♭Δ | C11 | C7

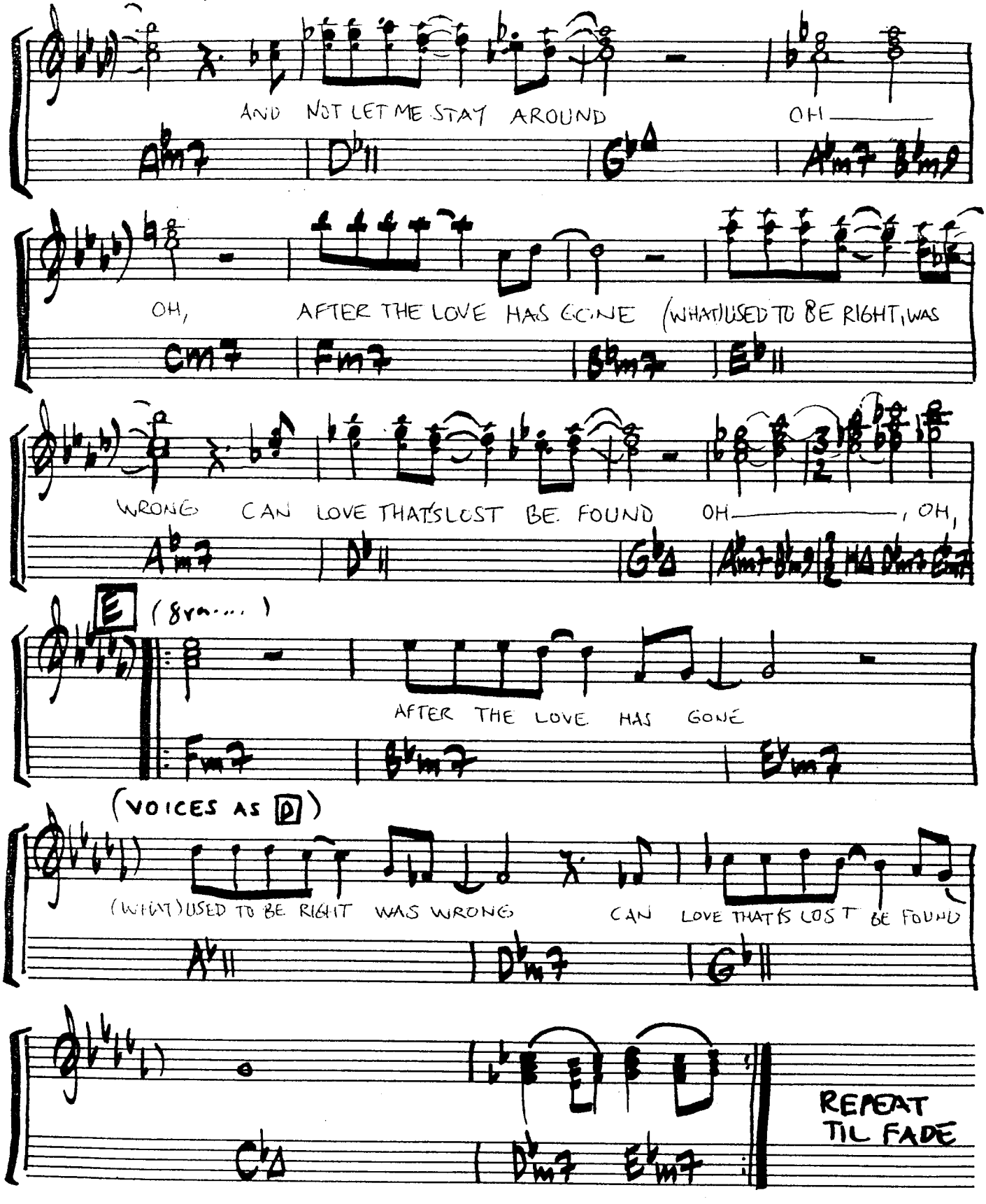
B

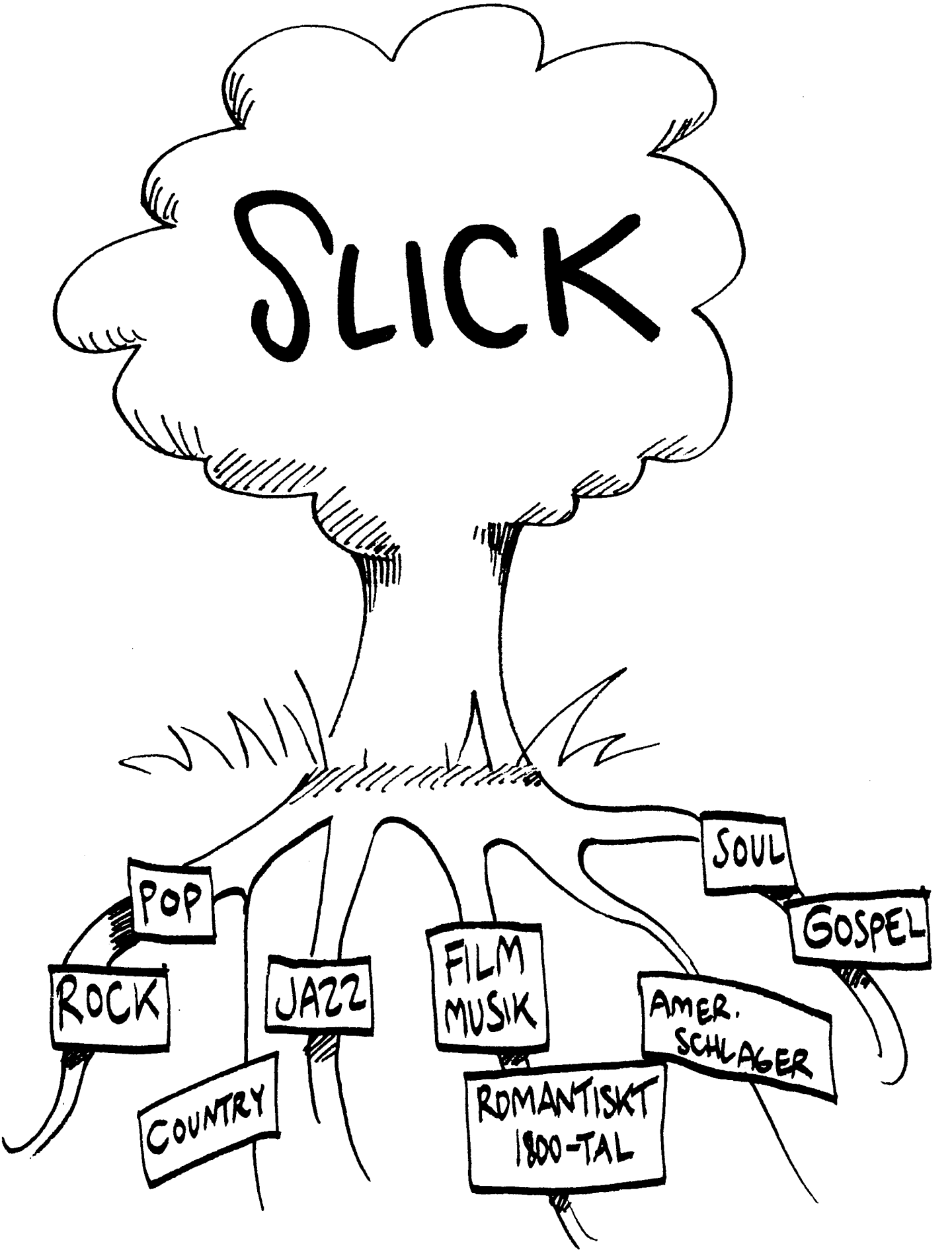
SOMETHING HAPPENED ALONG THE WAY { WHAT USED TO BE HAPPY WAS SAD
AND YESTERDAY WAS ALL THAT WE HAD

B♭Δ | Fadd9/A | Dm7 | Gm7 | F | H11


(8va
(¹) SOMETHING HAPPENED ALONG THE WAY AND YESTERDAY WAS ALL WE HAD
C (CHORUS)
OH, AFTER THE LOVE HAS GONE HOW COULD YOU LEAD ME ON
AND NOT LET ME STAY AROUND OH
2.
2. FOR A
Dal 𝄋 al CODA
CODA
SOMETHING HAPPENED ALONG THE WAY WHAT USED TO BE HAPPY WAS SAD
8va
SOMETHING HAPPENED ALONG THE WAY (AND) YESTERDAY WAS ALL THAT WE HAD
D
OH AFTER THE LOVE HAS GONE HOW COULD YOU LEAD ME ON

(AFTER THE LOVE HAS GONE - 3)




SLICK
POP
ROCK
COUNTRY
JAZZ
FILM MUSIK
ROMANTISKT 1800-TAL
AMER. SCHLAGER
SOUL
GOSPEL

ALL BEHIND US NOW

MUSIC / LYRICS:
DAVID PACK

(FROM THE RECORD: "PATTI AUSTIN ~ 1984")

("BALLAD")

Db | Ab/C | Bbm | Bbm/Ab | GbΔ | %

Gb | Db/F | Ebsus | Dbm6/Eb | %

Ab Δ | % | Fm7 | %

(bass)

Bbm9 | % | Ebsus | Eb7

A

1. HEY I'M SO SORRY THAT IT
2. HEY I'M SO SORRY THAT YOU
3. HEY I'M SO SORRY THAT
4. HEY IT'S SO FUNNY HOW WE

Ab Δ | % | Fm7 | %

DIDN'T WORK THE WAY THAT WE'D AL- WAYS PLANNED
WENT AWAY AND SOMEHOW DIDN'T UNDERSTAND

(3) COULDN'T FIND THE WORDS THAT MIGHT MAKE YOU STAY (AND)
(4) BOTH HAD SAID THE SAME THING IN A DIFFERENT WAY

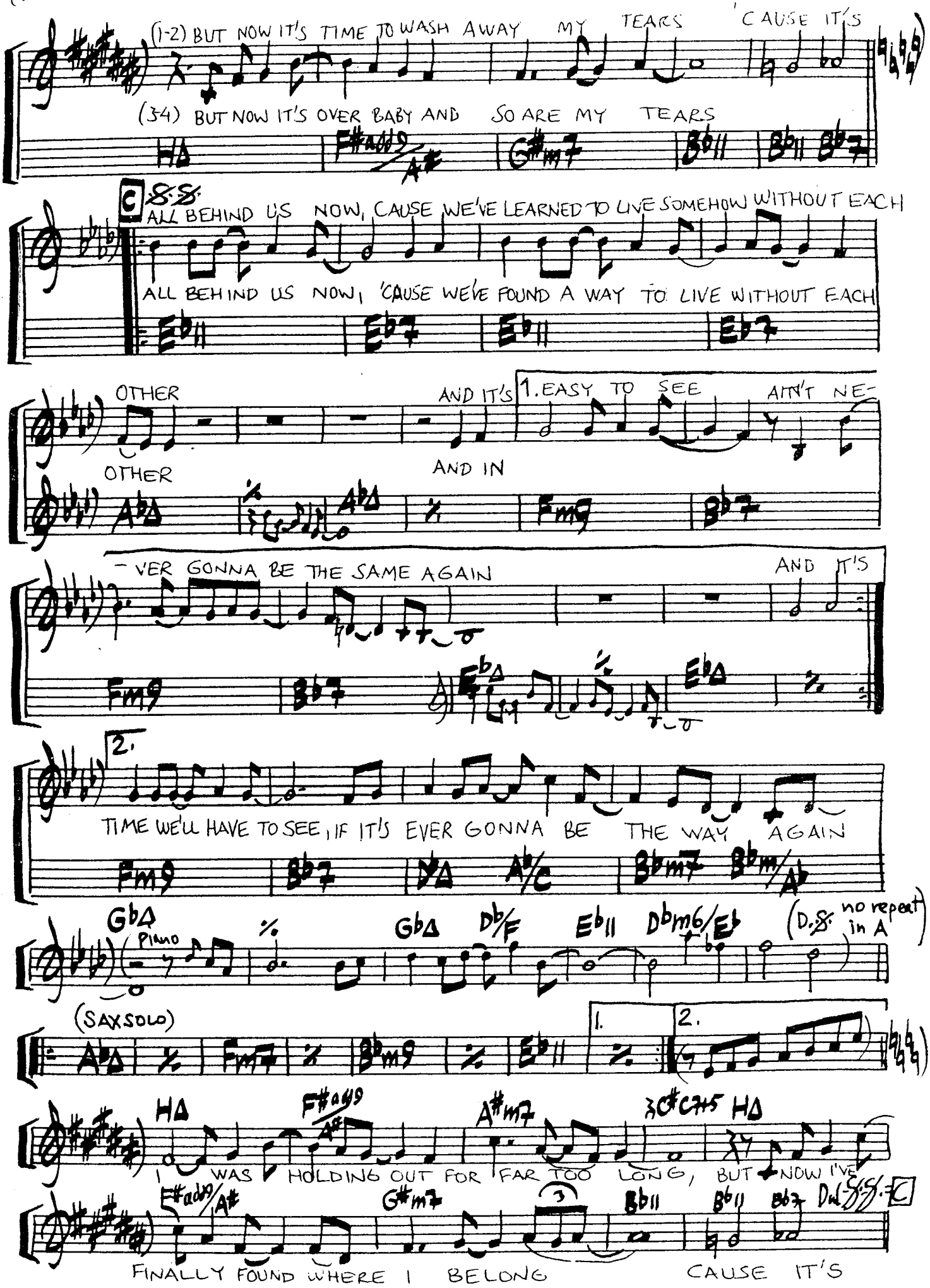
Bbm9 | % | Ebsus | Eb7

B

(1-2) WE PRETENDED FOR SO MANY YEARS

(3-4) WE PRETENDED FOR SO MANY YEARS

HΔ | F#add9/A# | G#m7 | C#7 C7+5


(1-2) BUT NOW IT'S TIME TO WASH AWAY MY TEARS 'CAUSE IT'S
(3-4) BUT NOW IT'S OVER BABY AND SO ARE MY TEARS
C
D.S.
ALL BEHIND US NOW, CAUSE WE'VE LEARNED TO LIVE SOMEHOW WITHOUT EACH
ALL BEHIND US NOW, 'CAUSE WE'VE FOUND A WAY TO LIVE WITHOUT EACH
OTHER
AND IT'S
1. EASY TO SEE AIN'T NE-
OTHER
AND IN
-VER GONNA BE THE SAME AGAIN
AND IT'S
2.
TIME WE'LL HAVE TO SEE, IF IT'S EVER GONNA BE THE WAY AGAIN
Piano
(D.S. no repeat in A)
(SAX SOLO)
1.
2.
I WAS HOLDING OUT FOR FAR TOO LONG, BUT NOW I'VE
FINALLY FOUND WHERE I BELONG
CAUSE IT'S

ALL IN THE NAME OF LOVE

WRITTEN BY:
DAVID ROBERTS
("BEAT")

(FROM THE RECORD:
"ALL DRESSED UP" ~
DAVID ROBERTS ~ 1982)

C Ab Fm7

Db Eb Ab (Db Ab) Db Eb Ab

A
1. I DIDN'T MEAN TO LET THIS HAPPEN I NEVER WANTED TO HURT ANYONE
2. I SAW HIM THERE WITH HIS ARMS AROUND YOU I SAW HIS LIPS AS HE GENTLY FOUND YOU
3. IT MUST HAVE BEEN A CHAIN REACTION THAT TURNED THIS JEKYLL TO HYDE
4. I HEARD YOU SAY "I NEVER SUSPECTED" THERE'S NO WAY I WOULD EVER HAVE GUESSED

Ab Ab

(gitarr)

1. (1) I WAS GOING BLIND TO GUARD MY PASSION
(3) I WAS GOING BLIND TO THE MAIN ATTRACTION

(Ab) Gb Ebm7 Ab Db Eb Ab

2. (2) THEN SUDDENLY IT CAME OVER ME · LIKE TEMPORARY IN-
(4) THEN SUDDENLY IT APPEARED TO ME THAT I'D BEEN A VICTIM OF

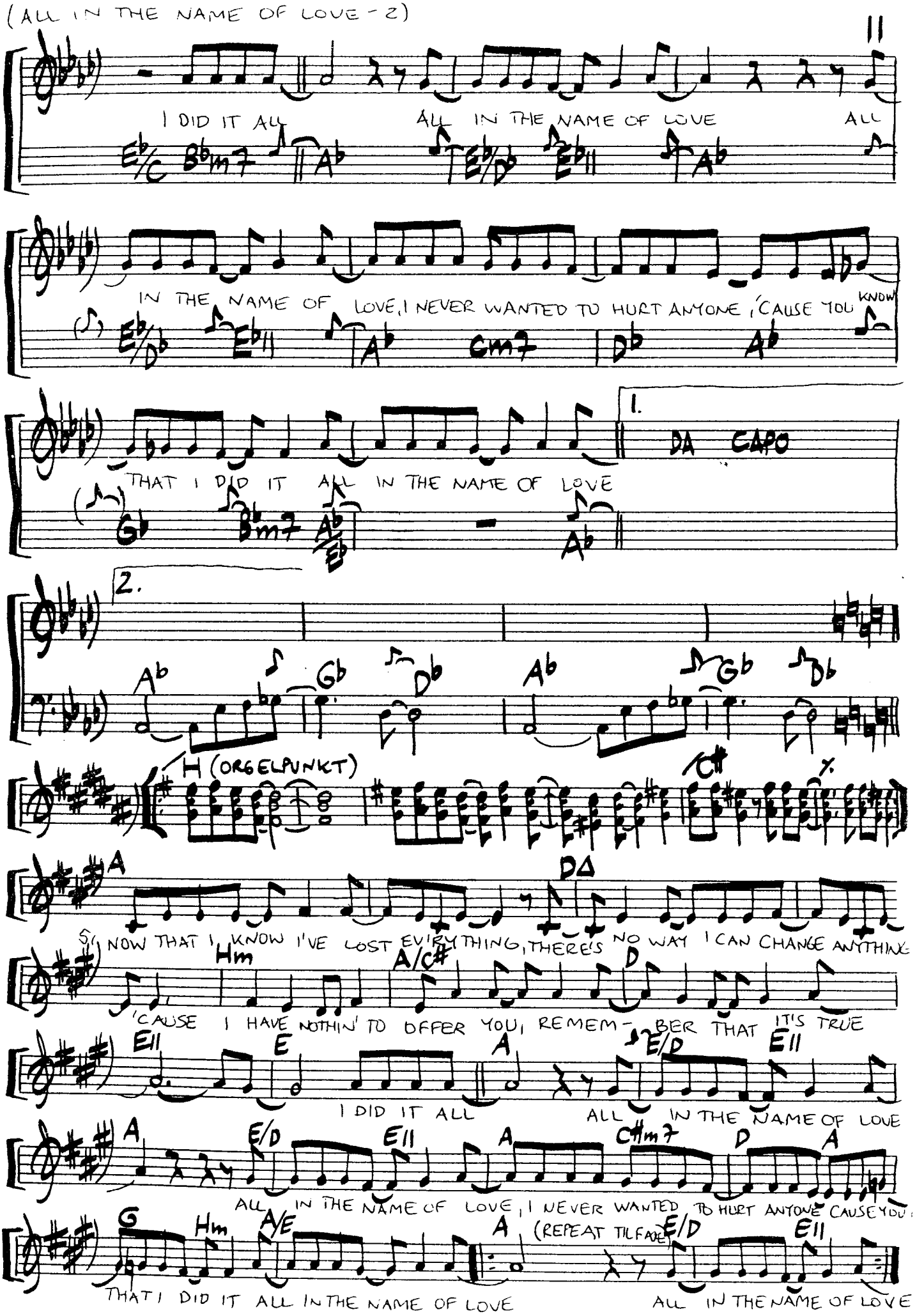
(Ab) Ebm Db

(2) SANITY I TRIED TO RESIST THIS RAGING JEALOUSY
(4) TREACHERY, AND I COULDN'T ESCAPE THE HAND OF DESTINY

Db (Db Cb) Eb

BAS

(ALL IN THE NAME OF LOVE - 2)



ALL RIGHT

WRITTEN BY:
CHRISTOPHER CROSS

(FROM THE RECORD: "ANOTHER PAGE" ~ CHRISTOPHER CROSS ~ 1983)

("BEAT")

1.

A

1. I KNOW
2. I KNOW
3. TIME AND TIME

(BUSS + GUITAR

(BASS

(1) KNOW WHAT'S ON YOUR MIND
(2) I'VE BEEN HURT BEFORE
(3) AGAIN I SEE - PEOPLE SO UNSURE

AND I KNOW
AND I KNOW
LIKE ME, WE ALL KNOW

(1) IT GETS TOUGH SOMETIMES
(2) I REALLY SHOULDN'T GIVE ANYMORE
(3) IT GETS HARD SOMETIMES

(BUT) YOU CAN GIVE IT ONE
BUT THIS TIME, THIS TIME THINGS SEEMS
YOU CAN GIVE IT ONE

(1) MORE TRY AND FIND ANY REASON WHY YOU SHOULD PICK IT UP
(2) JUST A LITTLE DIFFERENT - AND WHEN I LOOK IN YOUR EYES
(3) MORE TRY AND FIND ANY REASON WHY YOU SHOULD a) PICK IT UP b) KICK IT UP

(1) OH AND TRY IT AGAIN
(2) I KNOW I CAN SEE THAT IT'S TRUE
(3a) OH - YOU SHOULD
(3b) OH - AND TRY IT AGAIN

(GUITAR)
(AND I HEAR YOU SAY IT'S)

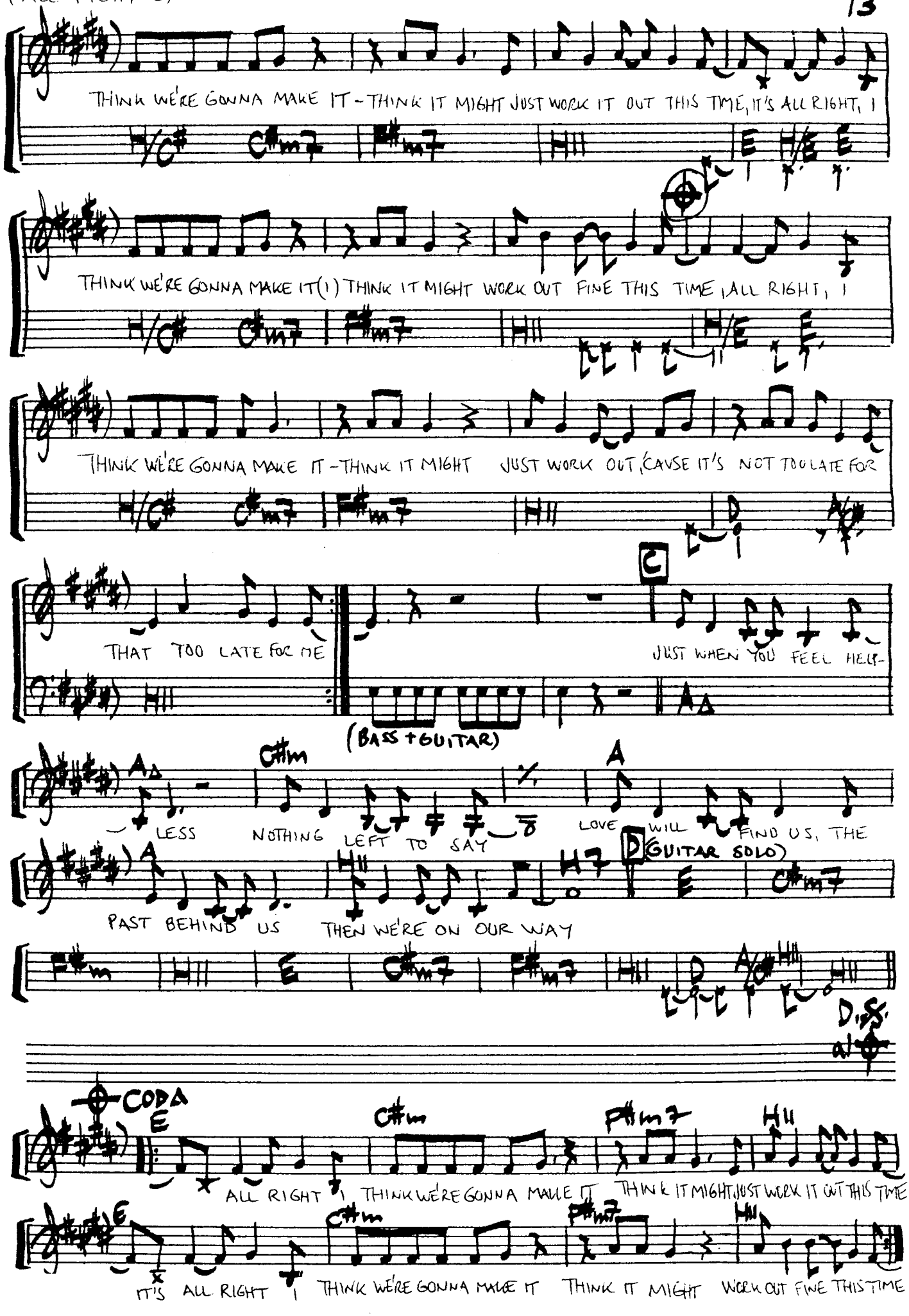
(REPEAT 3 TIMES)

B

CAUSE IT'S
CAUSE IT'S
ALL RIGHT,

(BASS)

BASS


THINK WE'RE GONNA MAKE IT - THINK IT MIGHT JUST WORK IT OUT THIS TIME, IT'S ALL RIGHT, I
THINK WE'RE GONNA MAKE IT (I) THINK IT MIGHT WORK OUT FINE THIS TIME, ALL RIGHT, I
THINK WE'RE GONNA MAKE IT - THINK IT MIGHT JUST WORK OUT, CAUSE IT'S NOT TOO LATE FOR
THAT TOO LATE FOR ME
JUST WHEN YOU FEEL HELP-
(BASS + GUITAR)
LESS NOTHING LEFT TO SAY
LOVE WILL FIND US, THE
(GUITAR SOLO)
PAST BEHIND US THEN WE'RE ON OUR WAY
D.S. al
CODA
ALL RIGHT, THINK WE'RE GONNA MAKE IT THINK IT MIGHT, JUST WORK IT OUT THIS TIME
IT'S ALL RIGHT, THINK WE'RE GONNA MAKE IT THINK IT MIGHT WORK OUT FINE THIS TIME

AND THE MELODY STILL LINGERS ON

(A NIGHT IN TUNISIA)

MUSIC: GILLISPIE/PAPARELLI
LYRICS: ARIF MARDIN/CHAKA KHAN

(FROM THE RECORD: "WHATCHA GONNA DO FOR ME" ~ CHAKA KHAN ~ 1981)

"RUBATO" G7+5 G7+5 Cm9 G7+5

A LONG TIME AGO IN THE FORTIES BIZZY AND BIRD GAVE US THIS

Cm9 F7-5 Gm9 A♭m9 D♭9 Cm9

SONG THEY CALLED IT A NIGHT IN TUNISIA, AND THE

Dm7-5 G7-5 Fm9

MELODY STILL LINGERS ON

("FUNK")

(SYNTH.)

D♭9-5 D♭lydian Cm9

IT WAS

A

1. NEW AND VERY STRANGE, BLEW THE SQUARES RIGHT OFF THE STAGE FEW
2. MILES TO NAME JUST TWO (Y) TOGETHER THEY GREW THE

D♭9-5 D♭lydian Cm9

(Simile)

(1) COULD PLAY ALONG BUT THE MELODY STILL LINGERS ON 1. 2. MAX AND
(2) MUSIC WAS YOUNG YET STRONG AND THE MELODY STILL LINGERS

D♭9-5 D♭lydian Cm9 Dm7-5 G7-5 Cm9

2. B

(2) ON. 3. THEY PAVED THE WAY FOR GENERATIONS FROM COLTRANE TO STEVIE

Cm9 Gm7-5 C7-9 Fm7 1%

(AND THE MELODY STILL LINGERS ON-2)

(3) NOONE COULD STOP THE WIND OF CHANGE, WITHOUT THEM WHERE WOULD WE BE? THE DUKE AND THE

Fm7-5 | B♭7-9 | E♭Δ | Dm7-5 G7-5

C

(4) PREZ WERE THERE BEFORE THE PAST YOU CAN'T IGNORE, THE TORCH IS

D♭9-5 D♭kvmt | CM9

LIT WE'LL KEEP THE FLAME 'CAUSE THE MELODY REMAINS THE SAME, BA-BA-BA

D♭9-5 D♭kvmt | CM9 | Dm7-5 G7-5 | CM9

D

Dm7-5 | D♭/G

- RA-BA, BA-RA-BA, BARABABA (SIMILE)

CM9 | F13

B♭13+11 | B♭11 add13 | E7+9 | E7+9 | E♭Δ9

SYNTH. SOLO BREAK

D.S. AL CODA

(SYNTH. SOLO)

CODA

(SYNTH. SOLO CONTINUE) "SOFT"

D♭9 | % | CM9 | % | D♭9 | % | CM9 | %

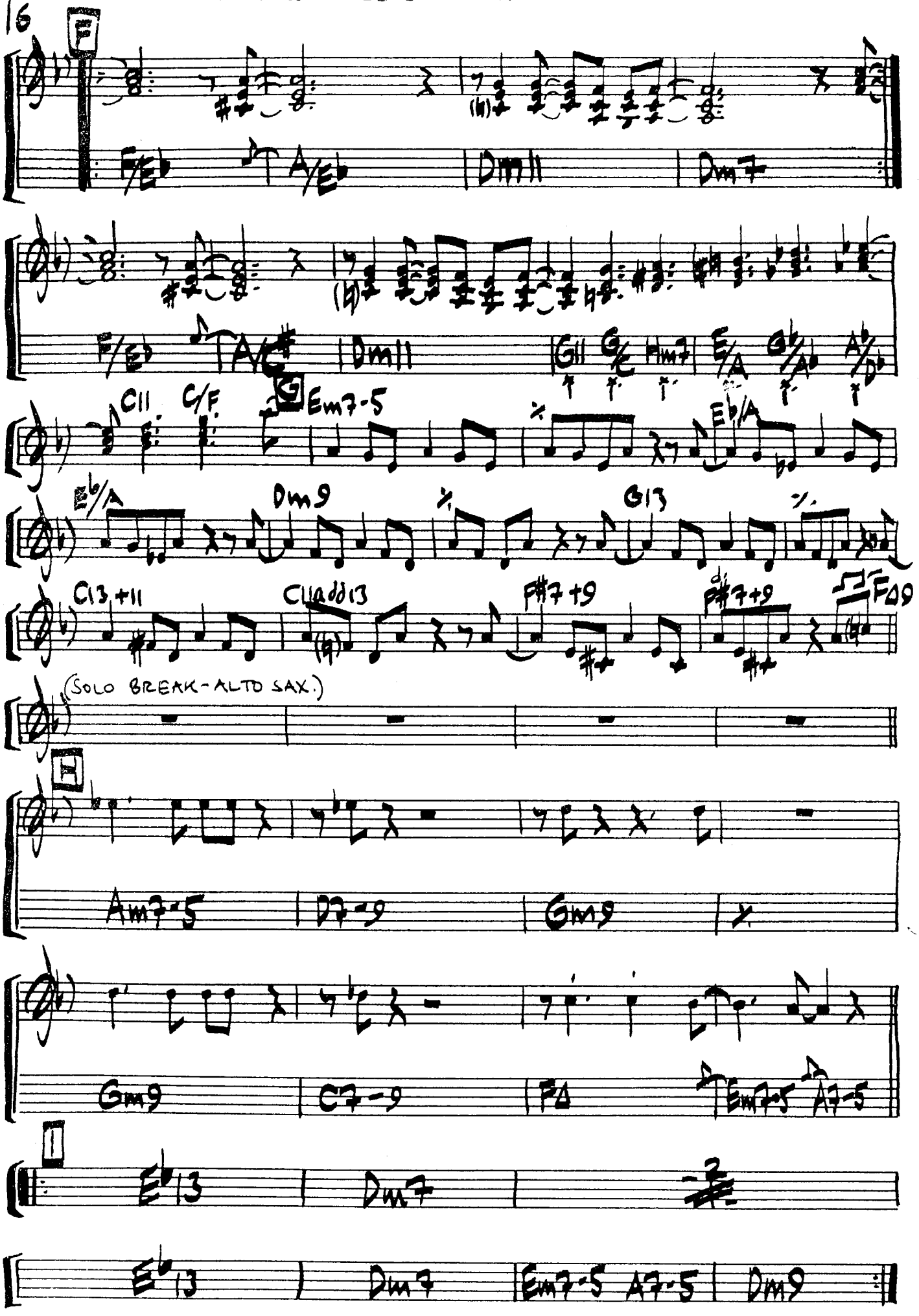
Gm7-5 | Gm7-5 C7+5 | Fm9 | % | D♭11 | G♭kvmt/B♭ | 1. E♭Δ9 | D♭kvmt

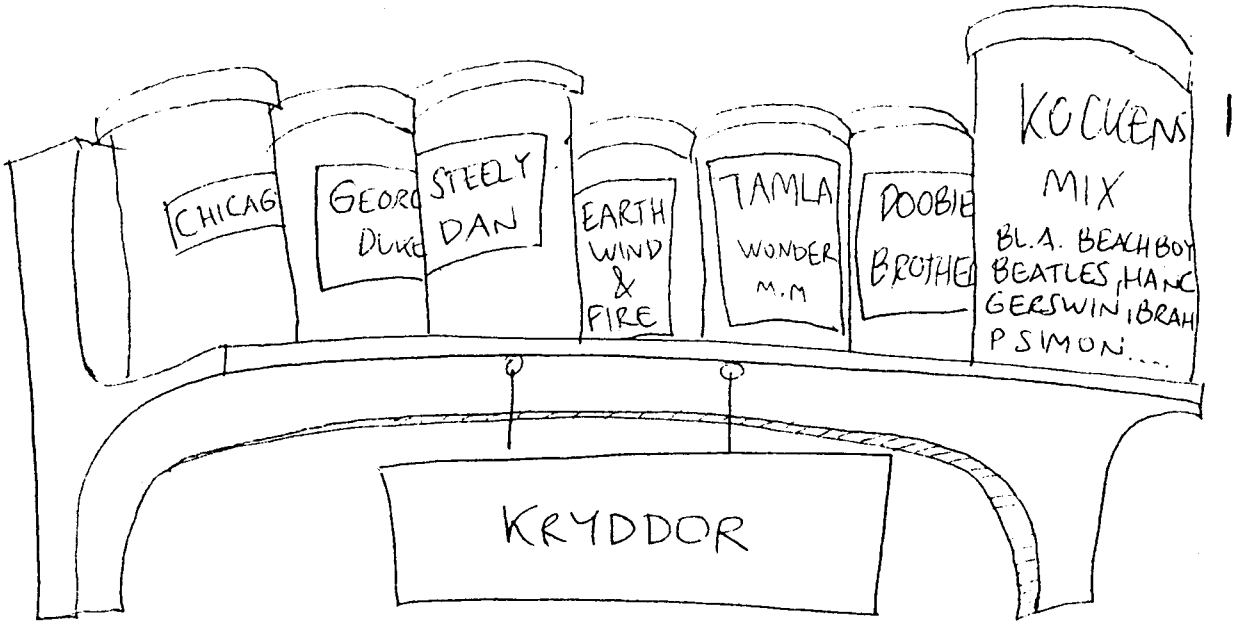
2. E7+5 | D♭7+5/9

E (VOCAL SOLO)

E♭13 | Dm7

E♭13 | Dm7 | Em7-5 A7-5 | 1. Dm9 | 2. Dm9 F/E♭


F
F/E♭
A/E♭
Dm11
Dm7
F/E♭
A/C♯
Dm11
G11
G/C
Fm7
E/A
G♭/A♭
A♭/D♭
C11
C/F
G
Em7-5
E♭/A
E♭/A
Dm9
G13
C13+11
C11add13
F♯7+9
F♯7+9
FΔ9
(SOLO BREAK-ALTO SAX.)
H
Am7-5
D7-9
Gm9
Gm9
C7-9
FΔ
Em7-5
A7-5
I
E♭13
Dm7
E♭13
Dm7
Em7-5
A7-5
Dm9

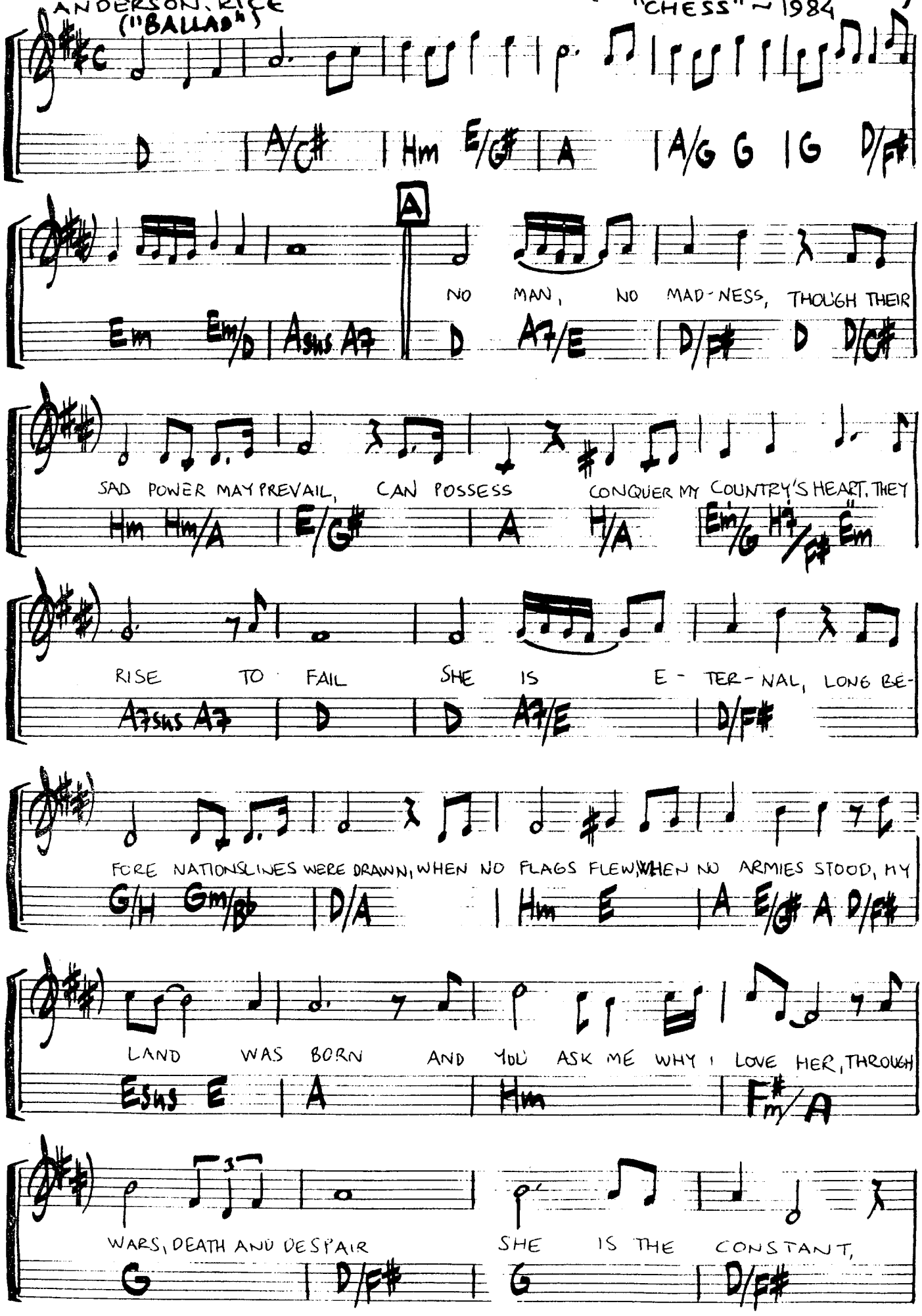

CHICAG
GEORG DUKE
STEELY DAN
EARTH WIND & FIRE
TAMLA WONDER M.M
DOOBIE BROTHE
KOCKENS MIX
BL.A. BEACHBOY BEATLES, HANC GERSWIN, IBRAH P SIMON....
KRYDDOR

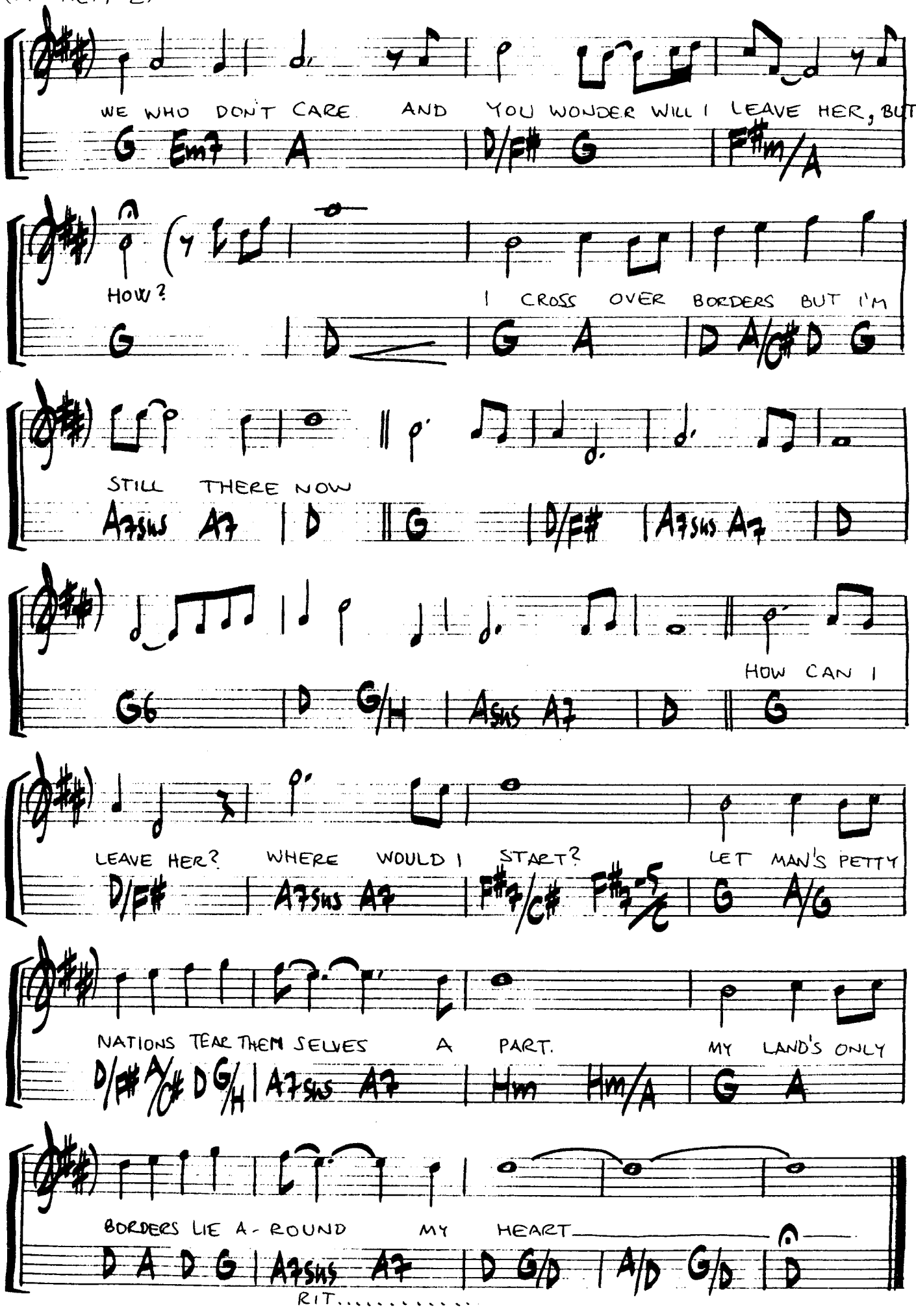
GINO VANNEL
JAY GRAYDON
TED TEMPLEM
MICHAEL O'MARTIAN
G. DUKE
GARY KATZ
QUINC JONES
DAVID FOSTER
TOMMY LIPUMA
ARIF MARDI
KENN LOGG
TOTO
SLICK

ANTHEM

WRITTEN BY: ULVAEUS, ANDERSON, RICE ("BALLAD")

(FROM THE RECORD: "CHESS" ~ 1984)




WE WHO DON'T CARE AND YOU WONDER WILL I LEAVE HER, BUT
G Em7 A D/F# G F#m/A
HOW?
I CROSS OVER BORDERS BUT I'M
G D G A D A/C# D G
STILL THERE NOW
A7sus A7 D G D/F# A7sus A7 D
HOW CAN I
G6 D G/H Asus A7 D G
LEAVE HER? WHERE WOULD I START? LET MAN'S PETTY
D/F# A7sus A7 F#7/C# F#7-5/C G A/G
NATIONS TEAR THEM SELVES A PART. MY LAND'S ONLY
D/F# A/C# D G/H A7sus A7 Hm Hm/A G A
BORDERS LIE A-ROUND MY HEART
D A D G A7sus A7 D G/D A/D G/D D
RIT.....

ANYWAY YOU CAN

WRITTEN BY: DAVID PACK, MICHAEL McDONALD

("BALLAD")

(FROM THE RECORD: "PATTI AUSTIN" 1984)

Cmaj9 Cm Cm7 Am7-5 | A♭9 A♭m6 G11 alt/13 G7+9/+5

1. ANYWAY YOU CAN ANYTHING YOU HAVE TO DO, ANYTHING YOU NEED
2. CROSS THE RIVER DEEP (I) CRY MYSELF TO SLEEP — (BUT) THAT WON'T BRING YOU BACK

Cm9 | Cm6 F9 E9 | E♭9 B♭m9 E9

(I) TO SURVIVE ANYWAY I CAN THAT'S WHAT I WILL DO TO STAY ALIVE
(2) (IN) TO MY LIFE I (STILL) I CAN HEAR YOU SAY CHILD — ANYTHING YOU CAN TO STAY ALIVE

A♭9 E♭m9/G | Fm7 E♭alt/G | A♭6 G11 G7+9/+5 | Cm11 Cm7

1. Cm11 Cm7 :
2. Cm11 Cm7 || B

BUT WHEN YOU NEED SOMEONE, LIKE I

Dm11 G7+9/+5 G7-9/+5

NEED SOMEONE THEN YOU NEED SOMEONE TO CATCH YOU WHEN YOU FALL, WHEN YOU

Cm11 Cm7 F13 F9+5 | B♭11 A13-9 A13+9 | A♭6 E♭add9/G F11/A

C

NEED SOMEONE WHEN YOU NEED SOMEONE ANYONE AT ALL

Em11 E♭9 | Dm7 D♭9 || Cm9

(ANYWAY YOU CAN 2) Cm6 F9 E9 Eb9 Bbm9 Eb9 Ab9 Eb add9/G 21

(SYNTHSOLO-D PACK) Fm7 Eb add9/G Ab Δ G11 G7+9/+5 Cm11 Cm7

D

BUT WHEN YOU NEED SOMEONE, LIKE I NEED SOMEONE, THEN YOU

Cm11 Cm7 Em11 A13-9 A13-9/+5 Dm7 G13-9 G7+5

NEED SOMEONE TO HELP YOU WHEN YOU FALL, WHEN YOU NEED SOMEONE LIKE I

Cm11 add13 F7+9 Bb Δ Fm11/A Gm11/H Em11 A7+9 A7+9/+5

NEED SOMEONE, ANYONE AT ALL (instr. as is!) Db9

Em7 A7+9/+5 A7+9/+5 Dm7 Dm6 Db9

E

3. AS FOR READIN WHAT WE SOW SEEMS LIKE THERE AIN'T NO SUCH THING, CAUSE YOU CAN'T ASK FOR NUTHIN IN RE-

Cm9 Cm6 F9 E9 Eb9 Bbm9 Eb9

(3) TURN ANYWAY YOU CAN JUST ABOUT THE ONLY WAY

Ab Δ Eb add9/G Fm9 Eb add9/G Ab Δ G11 G7+9/+5

E (3X) Cm11 A7-5 (vocal solo)

TO LEARN (JUST ABOUT THE ONLY WAY YOU LEARN)

Ab Δ G7+9/+5 G7+9/+5 Cm7 C11 G7-9

1.2. Fm11 Dm11 G7+9/+5 3. Fm11 D7+9 G7+9/+5 Cm11

APPALOOSA

WRITTEN BY:
GINO VANNELLI
("BEAT")

(FROM THE RECORD: "BROTHER TO BROTHER" ~ 1978)

A11 G11 F11 E7+9/+5 E7+9/+5 | E♭Δ D♭Δ+5 C13 A♭Δ-5 A♭Δ-5

A11 G11 G♭Δ-5 FΔ-5 FΔ-5 | E11 | FΔ add9/B♭ (sim.)

F13/B♭ | A7+5 | E♭/B♭ E♭/A♭ D♭/G♭ E♭Δ-5 E♭Δ-5 | 1. APPALOO-

A (1) SA
(2) TION
(3) SA

RUNNIN WILD IN THE DEAD OF THE NIGHT APPALOO-
THEY GROW WILD IN THE CLINGS OF MY MIND
YEARNING HIGH IN THE HEAVENS ABOVE I GET WISH-
APPALOO-

Dm11 | C11 | B♭Δ | A11 A7+5

(1) - SA
(2) - E S
(3) SA

YOU'RE THE MESSAGE OF LOVE AND LIGHT
OF THE MOUNTAIN THAT I MUST CLIMB
YOU'RE THE ANGEL OF GOD I LOVE

Dm11 | C11 | B♭Δ | Hm7 C11

1. B♭Δ A11 | 2. APPARI-

2.3. D11 E11 E7+5-9 | B Am9 | FΔ

(1-2) SEE THEY MAY NO VELUTIONS
(3) SEE THEY MAY NO RECEPTION

(1-2) TRUTH NO MONEY CAN BUY
(3) TRUTH NO MAN CAN DENY
WITH YOUR SWEET ABSOLUTION
WITH YOUR LOVE AND DIRECTION

(1-2) I WILL FOLLOW YOUR STAR
(3) I WILL FOLLOW MY STAR
FOR THE REST OF MY LIFE
FOR THE REST OF MY LIFE

(1-2)
(3)
APPALOO-
SA
APPALOO

Dal S.
(2x CONTINUE)

(guit)

SA
APPALOO - SA
APPALOOSA

guit.

D (Guitar solo)

(bas)

(SIM.)

1.

E
F
G

APPALO

= A
= C
= INTRO

(LYRICS IN E)

4. APPALOOSA - RUNNIN' WILD IN THE WAKE OF THE DAWN
APPALOOSA - YOU'RE THE SPIRIT THAT TURNS ME ON.

AUTOMATIC MAN

WRITTEN BY: MICHAEL SEMBELLO,
DAVID BATTEAU, DANNY SEMBELLO

(FROM THE RECORD: "BOSSA NOVA HOTEL" MICHAEL SEMBELLO-1983)

("BEAT")

C

G

1. 2.

Em7-Em11 G-D/G A11-D/A Hm7-Hm11

A

1. STAYED UP ENDLESS NIGHTS LIKE SOME FRAN-KEN-STEIN
2. HE KNOWS E-VERY DANCE PRE-PROG-RAMMED ROMANCE
3. HIS A-TO-MIC HEART IT HAS LEARNED TO FEEL

Em7-Em11 G-D/G A11-D/A Hm7-Hm11

(simile)

(1) CY-BER-NE-TIC DREAMS SOME-THING LIKE YOU'VE NEVER SEEN
(2) WHEN HE LOOKS AT YOU (I'M) WATCHING TOO THROUGH HIS VIDEO
(3) (HE) CRIES E-LEC-TRIC TEARS THE IM-POS-SI-BLE IS REAL

Em7-Em11 G-D/G A11-D/A Hm7-Hm11

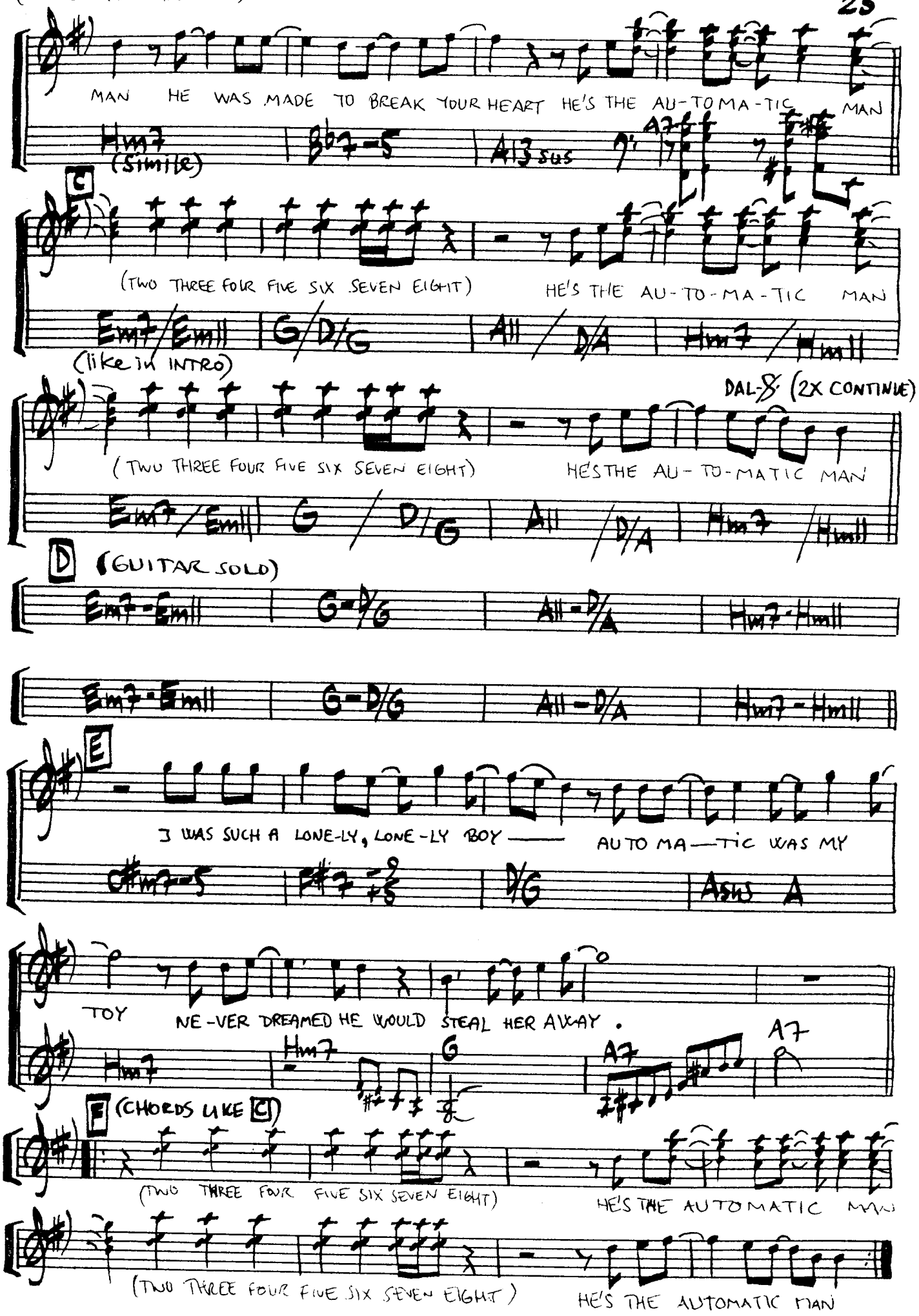
(1) –
(2) EYES
(3) –

Em7-Em11 G-D/G A11-D/A Hm7-Hm11

B

HE WAS MADE TO PLAY THE PART HE'S NO OR-DI-NA-RY

Hm7 Bb7-5 A13sus A7


MAN HE WAS MADE TO BREAK YOUR HEART HE'S THE AU-TO MA-TIC MAN
Hm7 (Simile)
Bb7-5
A13 sus
A7
C
(TWO THREE FOUR FIVE SIX SEVEN EIGHT) HE'S THE AU-TO-MA-TIC MAN
Em7/Emll
G/D/G
All / D/A
Hm7 / Hmll
(like in INTRO)
DAL-8 (2X CONTINUE)
(TWO THREE FOUR FIVE SIX SEVEN EIGHT) HE'S THE AU-TO-MATIC MAN
Em7/Emll
G / D/G
All / D/A
Hm7 / Hmll
D (GUITAR SOLO)
Em7-Emll
G-D/G
All-D/A
Hm7-Hmll
Em7-Emll
G-D/G
All-D/A
Hm7-Hmll
E
I WAS SUCH A LONE-LY, LONE-LY BOY — AUTO MA—TIC WAS MY
C#m7-5
F#7
D/G
Asus A
TOY NE-VER DREAMED HE WOULD STEAL HER AWAY.
Hm7
Hm7
G
A7
A7
F (CHORDS LIKE C)
(TWO THREE FOUR FIVE SIX SEVEN EIGHT) HE'S THE AUTOMATIC MAN
(TWO THREE FOUR FIVE SIX SEVEN EIGHT) HE'S THE AUTOMATIC MAN

BACK ON THE ROAD

WRITTEN BY: MAURICE WHITE, AL McKAY

(FROM THE RECORD: "FACES" ~ EARTH, WIND & FIRE ~ V&O)

("BEAT") (horns)

C

(guitar)

C G11 E/G# Am7 D9 G11 C

Am7 D9 G11 C

(8va basso)

A

Am7 D9 G11 C

1. TIME TO GET BACK ON THE ROAD GONNA LEAVE THIS TROUBLE BEHIND

Am7 D9 G11 C

TIME TO CARRY THE LOAD OF WHAT MY LIFE IS A TRUE DESIGN

B

(2) YOU WON'T REACH ME BY PHONE 'CAUSE I'LL BE MOVIN ROUND BETWEEN THE LINE

(3) (LOVE) THAT WE SHARED WAS GRAND, BUT NOT ENOUGH TO KEEP ME STILL, I HOPE

Am7 D9 G11 C

(2) TIME TO GET BACK ON THE ROAD GONNA MEND THIS HEART OF MINE

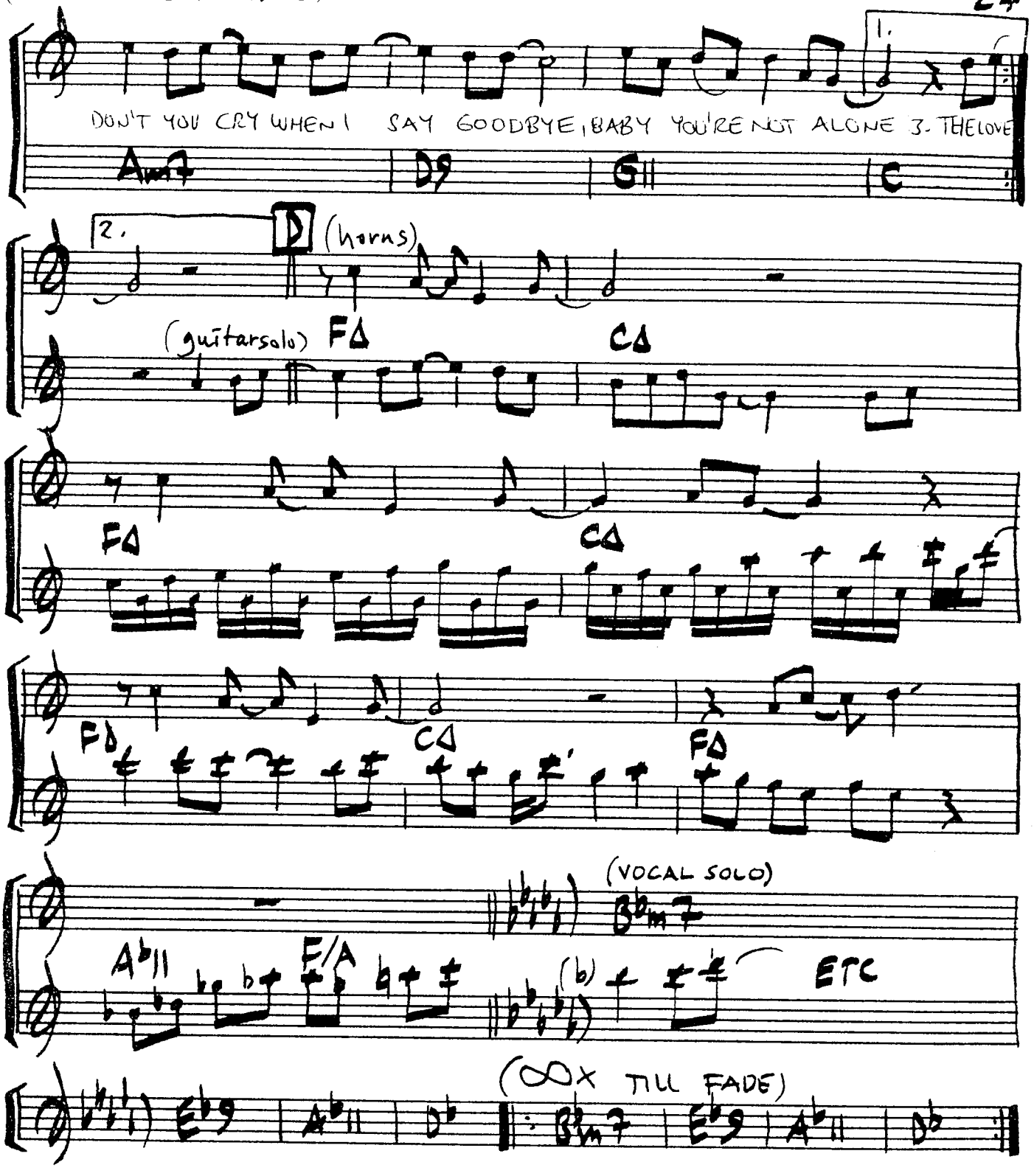
(3) SOMEDAY YOU'LL UN - DER.STAND MUSIC GIVES MY HEART A THRILL

Am7 D9 G11 C

C (CHORUS)

DON'T YOU CRY WHEN I SAY GOODBYE BABY, BABY, CAR - RY ON (CARRY ON)

Am7 D9 G11 C



(Guitarsolo played by Steve Lukather)

THE BEST OF ME

WRITTEN BY: DAVID FOSTER, JEREMY LUBBOCK, RICHARD MARX

(FROM THE RECORD: "THE BEST OF ME" ON DAVID FOSTER ~ 1983)

("BALLAD")

1. SO MANY YEARS

A

(1) GONE STILL I REMEM- BER HOW DID I E-

(2) GONE (A) LOVE THAT WAS SO WRONG I CAN'T FORGET

(3) ENDING IF WE CAN HOLD ON (AND) I THINK I'VE COME

(1) VER LET MY HEART BELIEVE IN ONE WHO NE- VER GAVE

(2) THE WAY IT USED TO BE AND HOW YOU CHANGED THE TOUCH

(3) THIS FAR BECAUSE OF YOU COULD BE NO OT- HER LOVE

ENOUGH TO ME

OF LOVE FOR ME

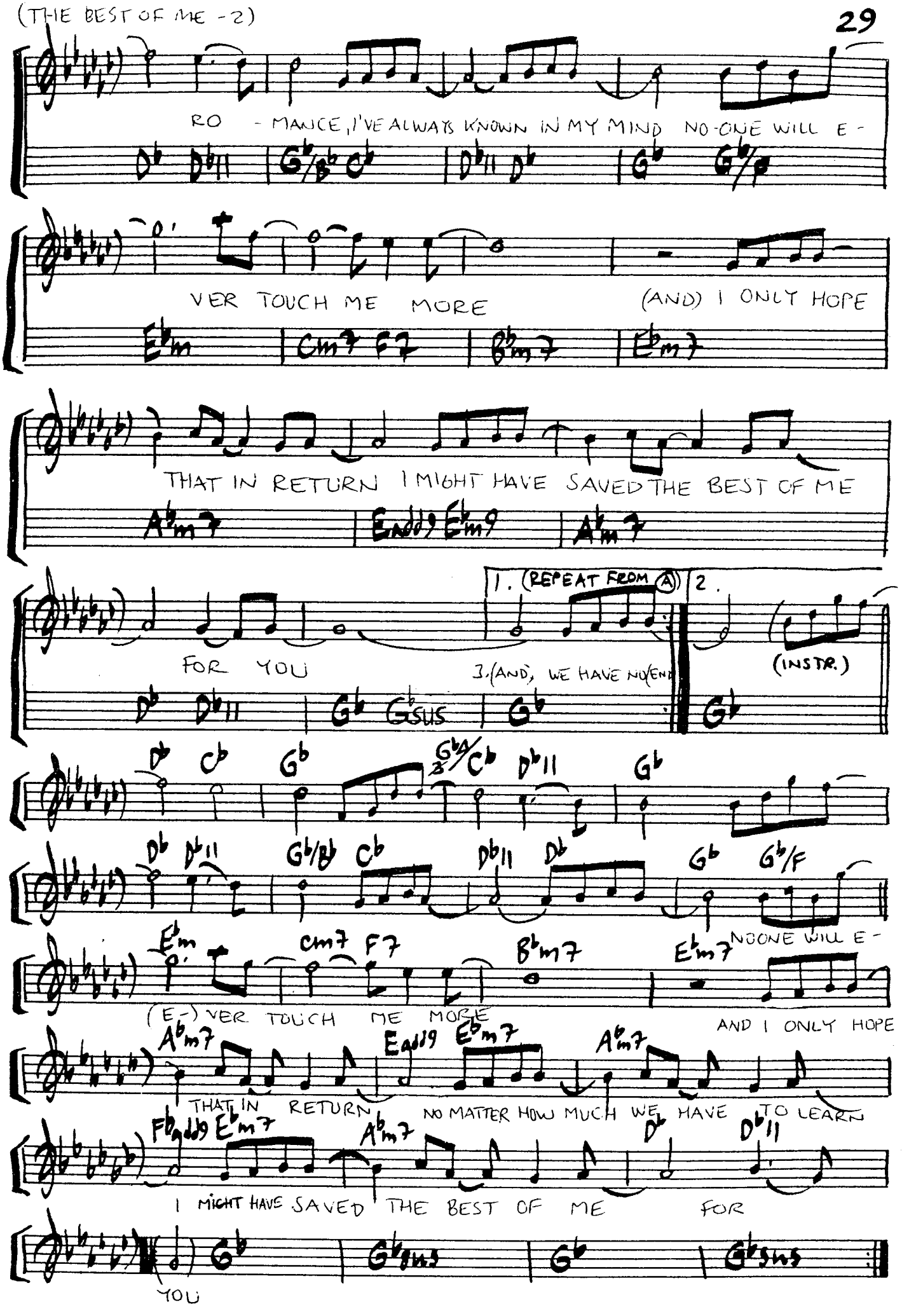
BUT OURS WILL DO

1. 2 (AND) SO MANY YEARS

2. (AND) YOU WERE MY

B

ONE MORE CHANCE, I NEVER THOUGHT I'D FIND. YOU WERE THE ONE


RO - MANCE, I'VE ALWAYS KNOWN IN MY MIND NO-ONE WILL E -
VER TOUCH ME MORE
(AND) I ONLY HOPE
THAT IN RETURN I MIGHT HAVE SAVED THE BEST OF ME
FOR YOU
1. (REPEAT FROM Ⓐ)
2.
3. (AND, WE HAVE NO END)
(INSTR.)
(E-) VER TOUCH ME MORE
NOONE WILL E -
AND I ONLY HOPE
THAT IN RETURN
NO MATTER HOW MUCH WE HAVE TO LEARN
I MIGHT HAVE SAVED THE BEST OF ME
FOR
YOU

BLACK & BLUES

WRITTEN BY: AL JARREAU,
TOM CANNING, JAY GRAYDON

(FROM THE RECORD:
"JARREAU ~ AL JARREAU
~1983)

("SHUFFLE") (HORNS)

(rgva bass)

(Am7 G/A Am7
(simile

(VOCAL)

I NEED SOMEBODY, I NEED SOMEBODY, I NEED SOMEBODY

I NEED SOMEBODY, I NEED SOMEBODY

1. PLEASE, DON'T LEAVE ME ALONE

E7+9
(a)

A

(1) I'M TIRED OF BEING BY MYSELF
(2) I'M TIRED OF KEEPING HOUSE FOR ONE

NO-
OH

Am7 G/A Am7
(keyboard as INTRO)

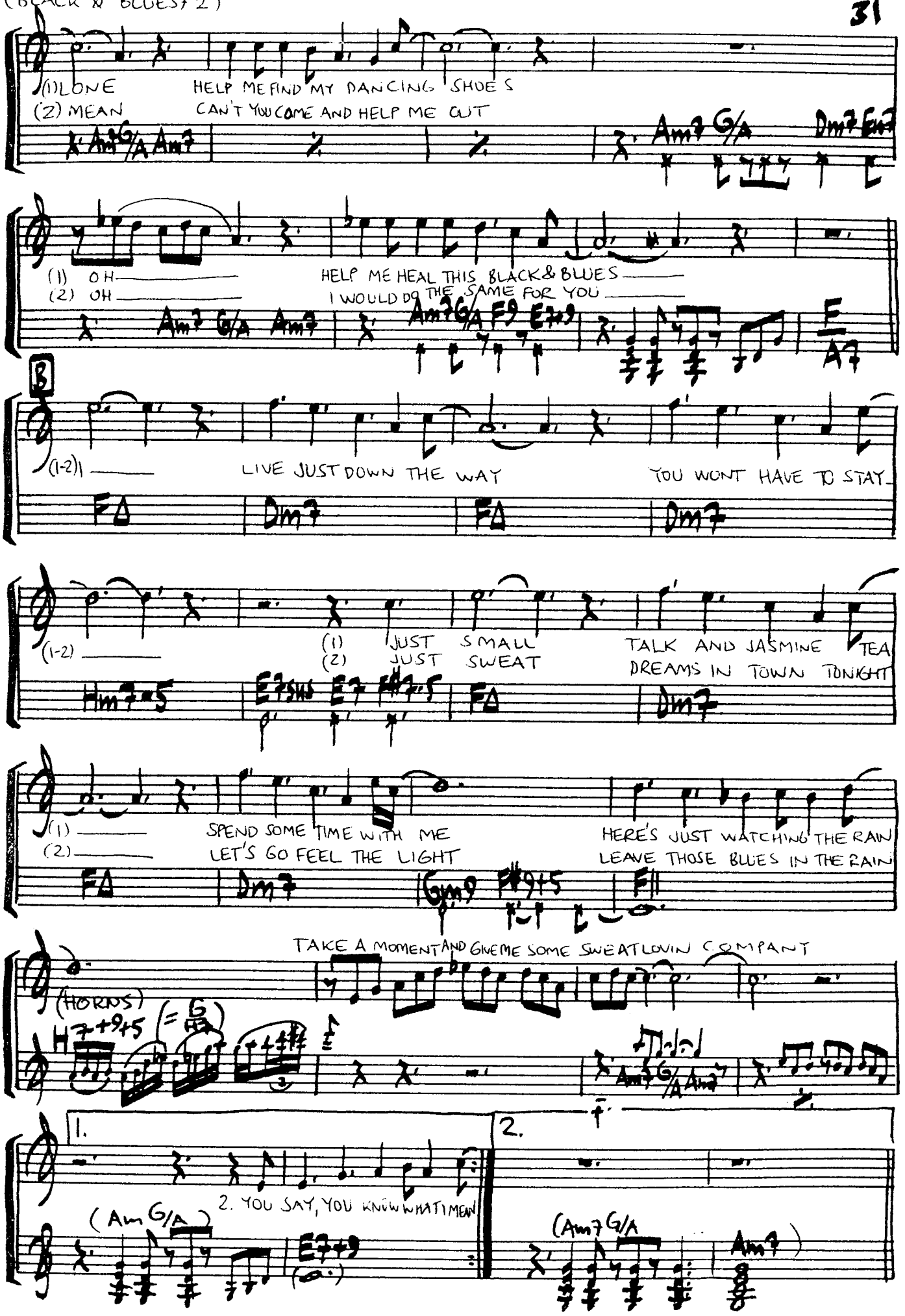
Am7 G/A Dm7 Em7

(1) (NO—)
(2) (OH—)

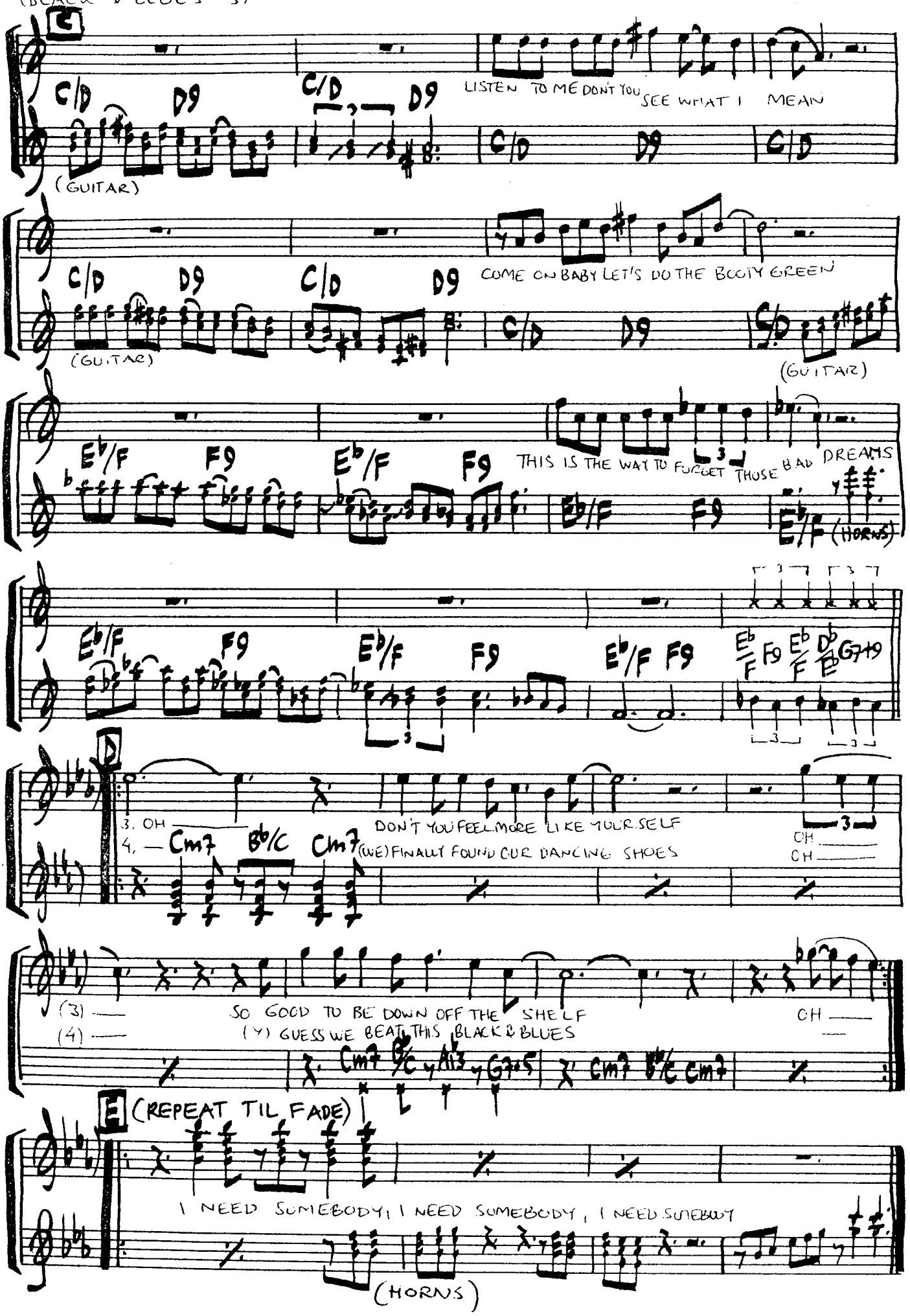
DON'T YOU LEAVE ME ON THIS SHELF
SOLO DANCING AIN'T NO FUN

PLEASE DON'T LEAVE ME A-
IF YOU KNOW WHAT I

Am7 G/A Am7 Am7 G/A F9 E7+9 Am7 G/A Am7

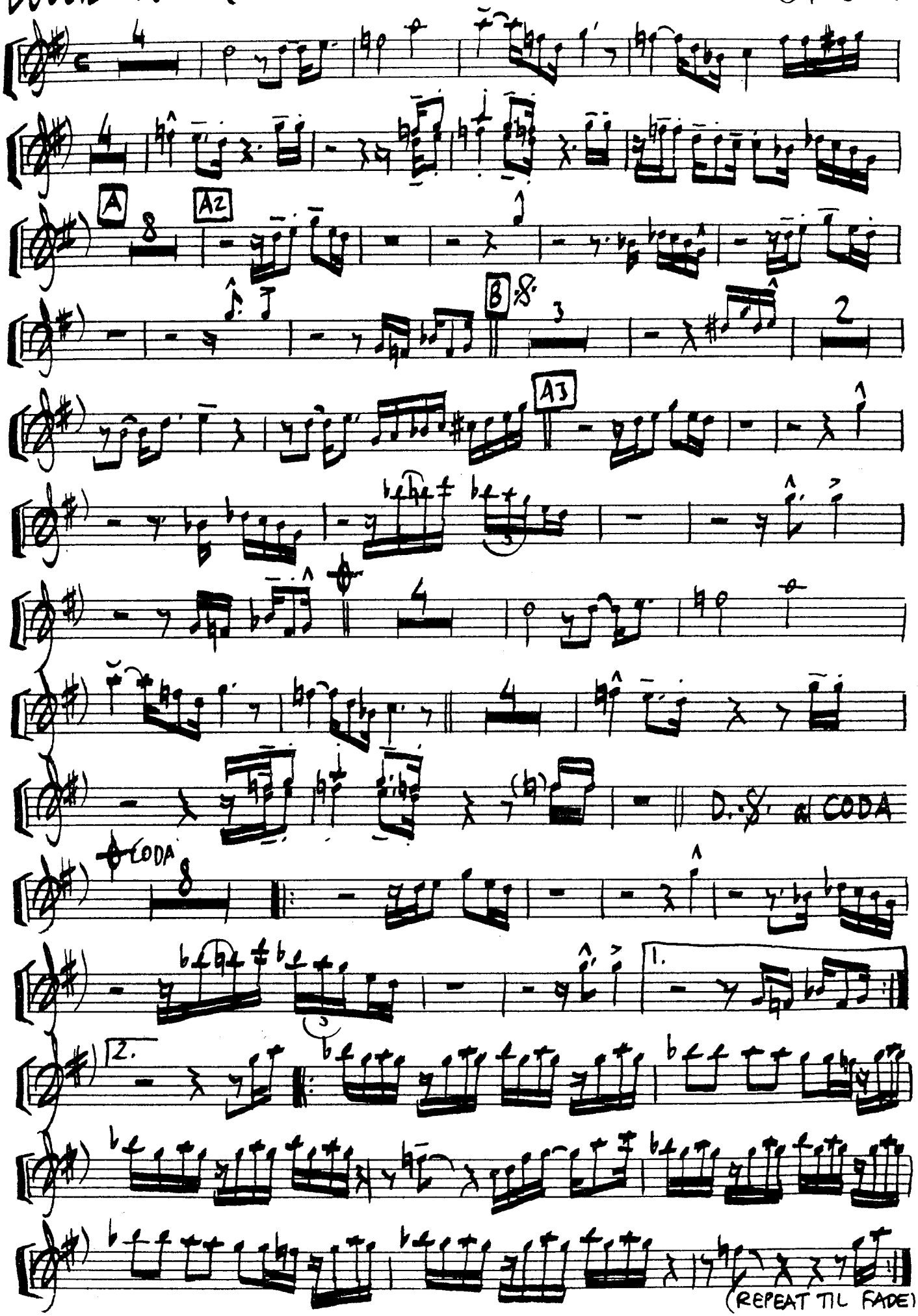

(1) LONE HELP ME FIND MY DANCING SHOES
(2) MEAN CAN'T YOU COME AND HELP ME OUT
Am7 G/A Am7 Am7 G/A Dm7 Em7
(1) OH HELP ME HEAL THIS BLACK & BLUES
(2) OH I WOULD DO THE SAME FOR YOU
Am7 G/A Am7 Am7 G/A F9 E7+9 E A7
B
(1-2) LIVE JUST DOWN THE WAY YOU WONT HAVE TO STAY
FΔ Dm7 FΔ Dm7
(1-2)
(1) JUST SMALL TALK AND JASMINE TEA
(2) JUST SWEAT DREAMS IN TOWN TONIGHT
Hm7-5 E7sus E7 F#7-5 FΔ Dm7
(1) SPEND SOME TIME WITH ME HERE'S JUST WATCHING THE RAIN
(2) LET'S GO FEEL THE LIGHT LEAVE THOSE BLUES IN THE RAIN
FΔ Dm7 Gm9 F#9+5 F11
TAKE A MOMENT AND GIVE ME SOME SWEAT LOVIN COMPANY
(HORNS)
H7+9+5 (= G)
Am7 G/A Am7
1.
2. YOU SAY, YOU KNOW WHAT I MEAN
(Am G/A) E7+9
2.
(Am7 G/A Am7)

(BLACK & BLUES - 3)



BOOGIE DOWN (HORN ARR. BY JERRY HEY)

C-INSTR.



BOOGIE DOWN

WRITTEN BY: AL JARREAU
& MICHAEL O'MARTIAN

(FROM THE RECORD: "JARREAU" ~ AL JARREAU ~ 1983)

("FUNK")

(BASS-SYNTH)

A

I CAN BE WHAT I WANT TO, YOU KNOW ALL I NEED IS TO GET MY BOOGIE DOWN

(SYNTH & BASS simile 4 bars)

I CAN BE WHAT I WANT TO, YOU KNOW ALL I NEED IS TO GET MY BOOGIE DOWN

(SYNTH & BASS simile 4 bars)

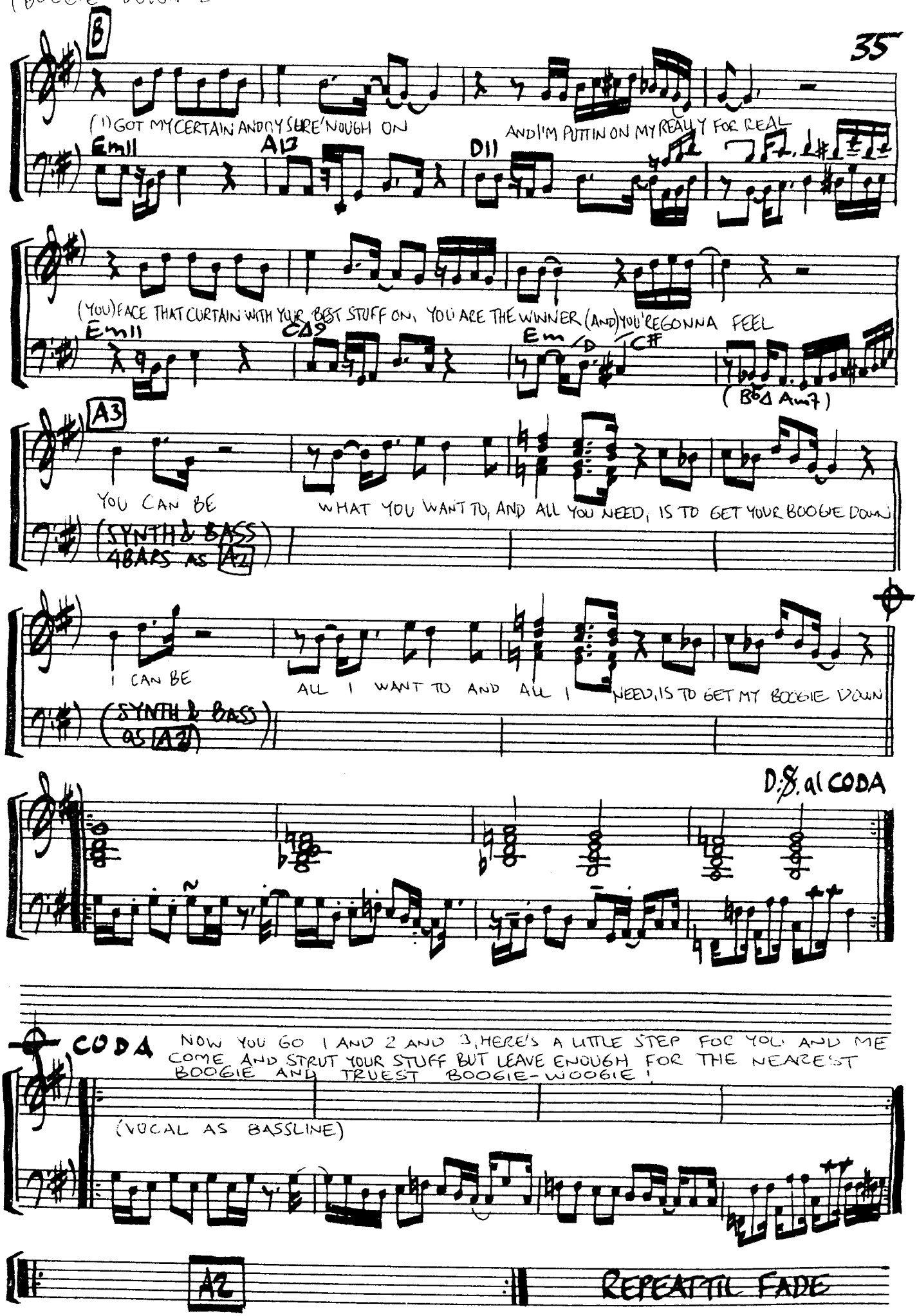
A2 S.

YOU CAN BE WHAT I WANT TO YOU KNOW ALL I NEED IS TO GET MY BOOGIE DOWN

(SYNTH SIMILE)

YOU CAN BE WHAT I WANT TO YOU KNOW ALL I NEED IS TO GET MY BOOGIE DOWN

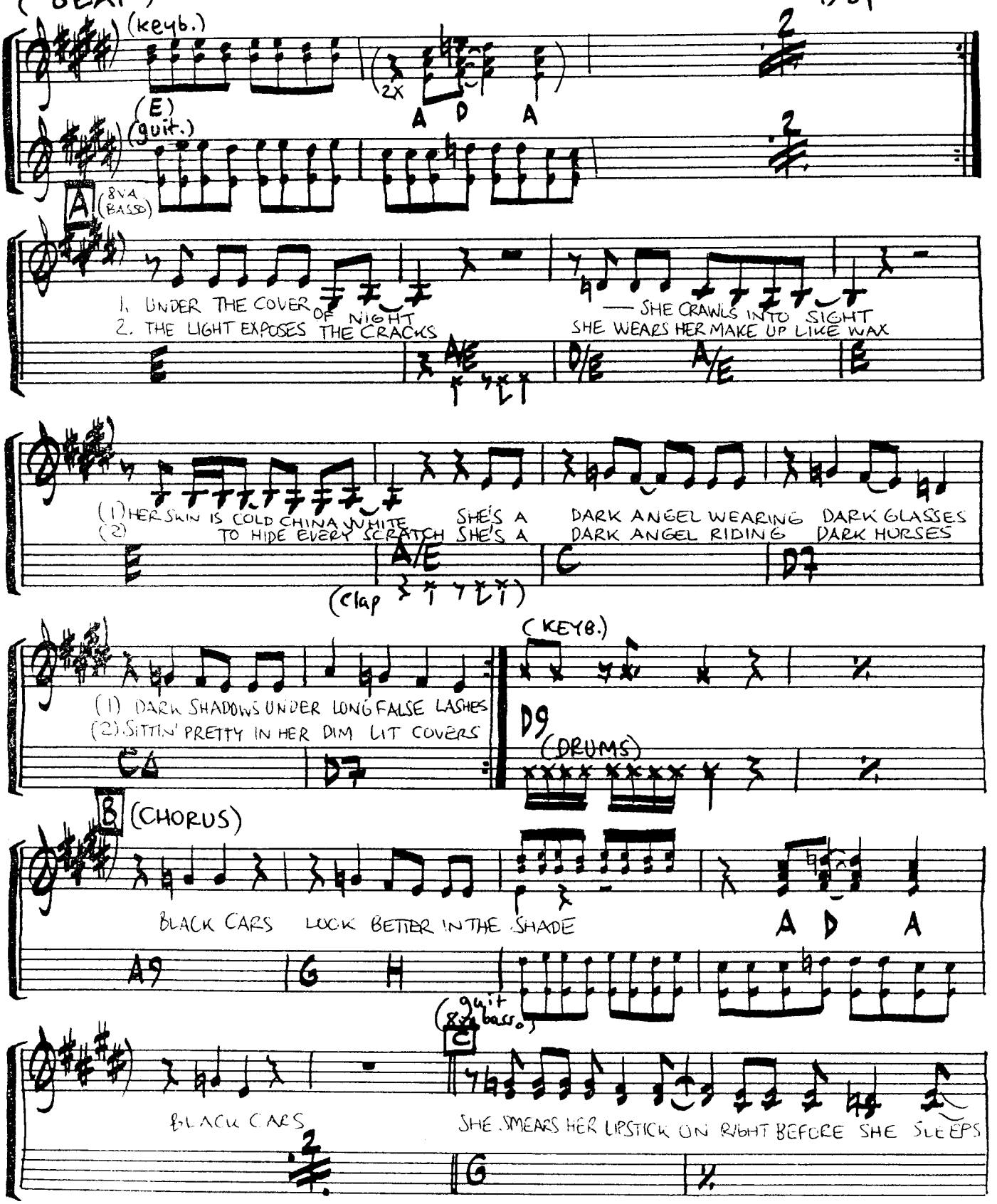
(BOOGIE DOWN-2)

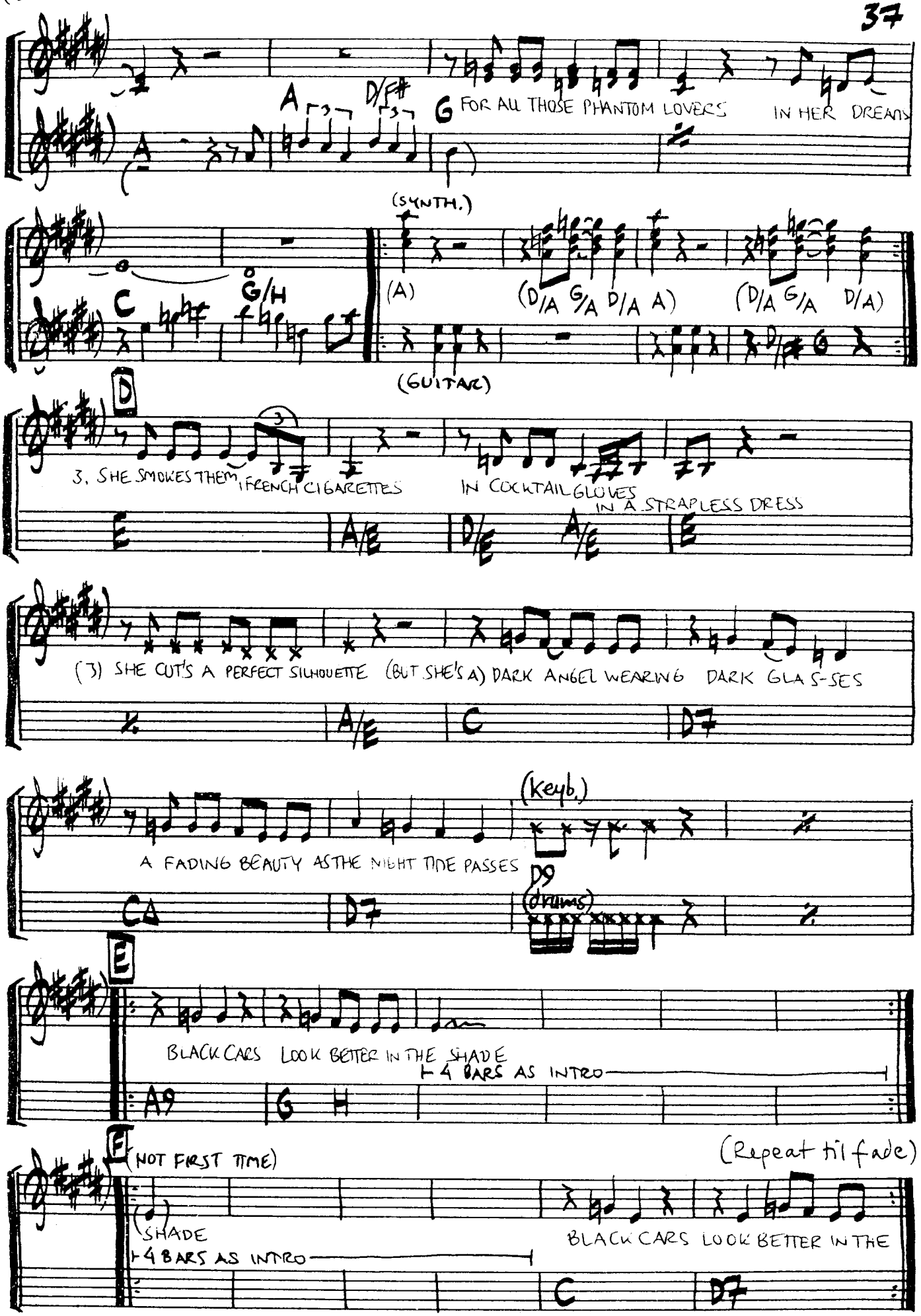


BLACK CARS

WRITTEN BY: GINO VANNELLI
& ROY FREELAND

(FROM THE RECORD: "BLACK CARS" ~ GINO VANNELLI ~ 1984)




A
D/F#
G
FOR ALL THOSE PHANTOM LOVERS
IN HER DREAMS
(SYNTH.)
C
G/H
(A)
(D/A G/A D/A A)
(D/A G/A D/A)
(GUITAR)
D
3. SHE SMOKES THEM FRENCH CIGARETTES
IN COCKTAIL GLOVES
IN A STRAPLESS DRESS
E
A/E
D/E
A/E
E
(3) SHE CUT'S A PERFECT SILHOUETTE (BUT SHE'S A) DARK ANGEL WEARING DARK GLASSES
A/E
C
D7
(keyb.)
A FADING BEAUTY AS THE NIGHT TIDE PASSES
D9
(drums)
CA
D7
E
BLACK CARS LOOK BETTER IN THE SHADE
4 BARS AS INTRO
A9
G
H
F
(NOT FIRST TIME)
(Repeat til fade)
SHADE
4 BARS AS INTRO
BLACK CARS LOOK BETTER IN THE
C
D7

BORN TO LOVE YOU

WRITTEN BY:
GEORGE DUKE ("BALLAD")

(FROM THE RECORD: "GUARDIAN OF THE LIGHT" ~ GEORGE DUKE ~ 1983)

(2X PLUS HARMONICA)

C | D | Hm7 | A11 | F#7+

Hm | Hm/A | E/G# | A11 :|

1. | 2. E/G# | A11

A

1. YOU WALK INTO MY LIFE
2. SOMETHING'S VERY WRONG
3. SUCH A LOVELY FACE
4. (DON'T) TRUST YOUR HEART THIS TIME

C | G

(1) AND CHANGE THE BALANCE OF MY DAYS WITH YOUR EYES YOU SAY "I
(2) NO I CAN'T JUST GO ALONG THOUGH YOU WANT TO STAY - I MUST FIND
(3) WITH A WARM AND TENDER SMILE (+) THOUGH I WANT YOU SO - SURE
(4) COULD MY MIND BE PLAYIN GAMES I AM SO BETRAYED THAT MY HEART AND

B♭ | F/A | B♭/A♭ | Gm7 Cm7

(1) AM YOURS AND
(2) A REASON TO
(3) THING DEEP INSIDE
(4) MIND CAN NEVER BE

1. YOU ARE MINE, BUT STILL KEEPS SAYING, DON'T :|

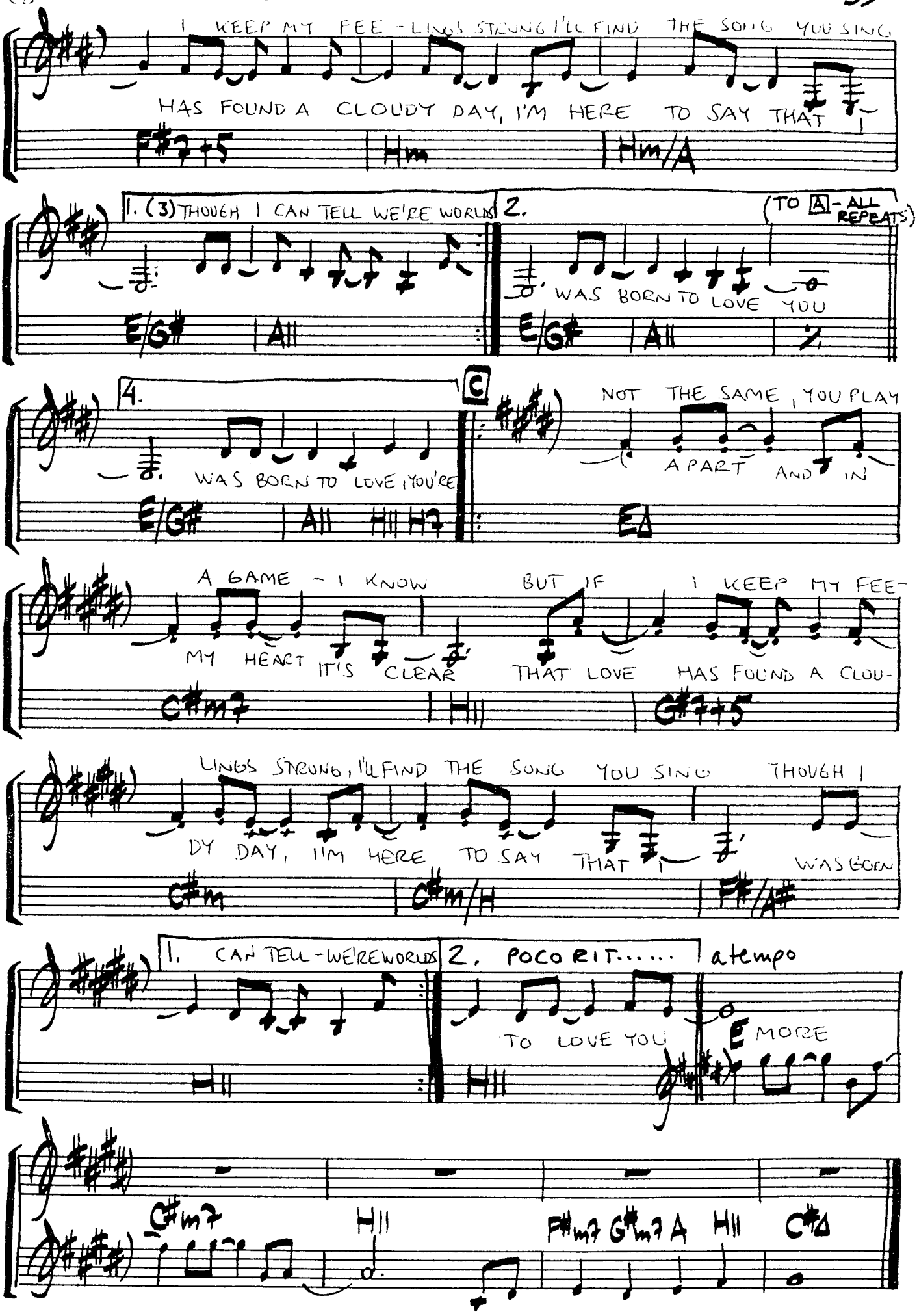
2. DELAY - WE'RE NOT THE SAME - WE'RE NOT

Fm7 | G11 :| Em7 | A7

B

THE SAME, YOU PLAY A GAME - I KNOW BUT IF
APART AND IN MY HEART IT'S CLEAR THAT LOVE

:| DΔ | Hm7 | A11


I KEEP MY FEE - LINGS STRONG I'LL FIND THE SONG YOU SING
HAS FOUND A CLOUDY DAY, I'M HERE TO SAY THAT
F#7+5
Hm
Hm/A
1. (3) THOUGH I CAN TELL WE'RE WORLDS
E/G#
A11
2.
(TO A - ALL REPEATS)
WAS BORN TO LOVE YOU
E/G#
A11
4.
WAS BORN TO LOVE, YOU'RE
E/G#
A11
H11
H7
C
NOT THE SAME, YOU PLAY
A PART AND IN
EΔ
A GAME - I KNOW
MY HEART IT'S CLEAR
BUT IF I KEEP MY FEE-
THAT LOVE HAS FOUND A CLOU-
C#m7
H11
G#7+5
LINGS STRONG, I'LL FIND THE SONG YOU SING
DY DAY, I'M HERE TO SAY THAT
THOUGH I
WAS BORN
C#m
C#m/H
F#/A#
1. CAN TELL - WE'RE WORLDS
H11
2. POCO RIT.....
TO LOVE YOU
H11
a tempo
E MORE
C#m7
H11
F#m7 G#m7 A
H11
C#Δ

BROKEN WINGS

WRITTEN BY: RICHARD PAGE, STEVE GEORGE & JOHN LANG

(FROM THE RECORD: "WELCOME TO THE REAL WORLD" ~ MR. MISTER ~ 1985)

("BEAT BALLAD")

G#7 add9 | % | G#7 add9 | 2

F#7 add9 | % | C#7 add9

A

(1) BABY (1) DON'T UNDERSTAND WHY WE CAN'T JUST HOLD ON TO EACH OTHERS' HANDS

(2) BABY I THINK TONIGHT WE CAN TAKE WHAT WAS WRONG AND MAKE IT RIGHT

G#7 add9 | % | G#7 add9 | %

(SYNTH.)

F#7 add9 | % | C#7 add9 | %

(1,2) THIS TIME WILL BE THE LAST I FEAR UNLESS I MAKE IT ALL SO CLEAR, I NEED YOU

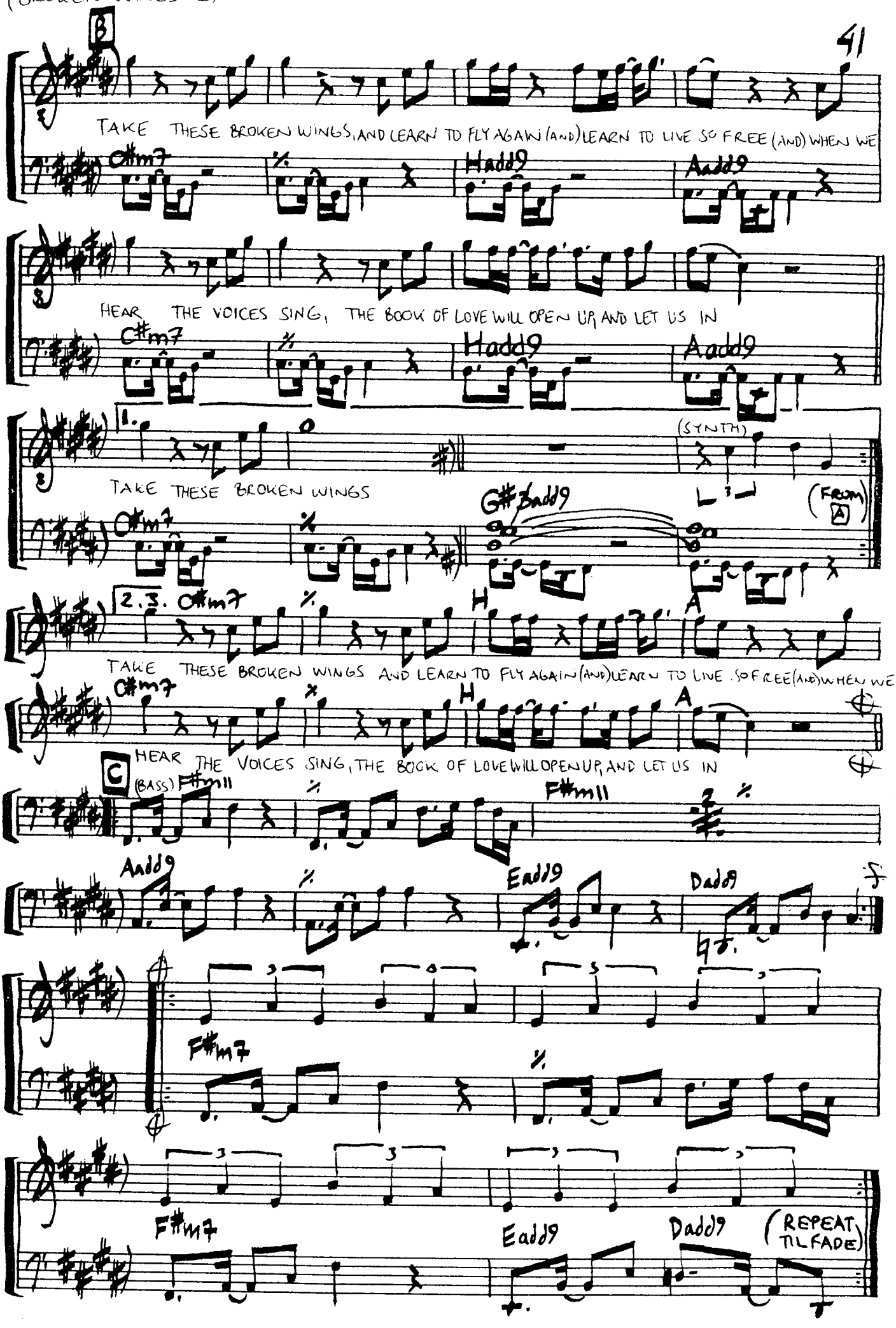
(3) BABY IT'S ALL I KNOW THAT YOU'RE HALF OF THE FLESH, AND BLOOD THAT MAKES ME

G#7 add9 | % | G#7 add9 | %

(SYNTH.)

(1,2) SO
(3) WHOLE

F#7 add9 | % | C#7 add9 | %


B
TAKE THESE BROKEN WINGS, AND LEARN TO FLY AGAIN (AND) LEARN TO LIVE SO FREE (AND) WHEN WE
C#m7
Hadd9
Aadd9
HEAR THE VOICES SING, THE BOOK OF LOVE WILL OPEN UP, AND LET US IN
C#m7
Hadd9
Aadd9
1.
(SYNTH)
TAKE THESE BROKEN WINGS
C#m7
G#/Badd9
(FROM A)
2.3. C#m7
H
A
TAKE THESE BROKEN WINGS AND LEARN TO FLY AGAIN (AND) LEARN TO LIVE SO FREE (AND) WHEN WE
C#m7
H
A
HEAR THE VOICES SING, THE BOOK OF LOVE WILL OPEN UP, AND LET US IN
C
(BASS) F#m11
F#m11
Aadd9
Eadd9
Dadd9
F#m7
F#m7
Eadd9
Dadd9
(REPEAT TIL FADE)

CRYIN' ALL NIGHT

WRITTEN BY: DAVID FOSTER, JAY GRAYDON, STEPHEN KIPNER

(FROM THE RECORD: "AIRPLAY" ~ 1980)

("BEAT")

E | E/G# | AΔ | H11 | D♭ | D♭/F | G♭Δ | A♭11 | A°

A

1. BABE, I'M CALLING YOU FROM MILES AWAY
(B) BABE I'VE GOT SOMETHING COLD TO SAY

AS FAR OHOO

2. BABE I KNOW YOU HEAR ME LOUD AND CLEAR
2B. NO I NEVER TOOK YOU SERIOUSLY

OHOO OHOO

B♭madd9-8 | B♭madd9-8 | E♭m9

(1) APART AS WE'VE BOTH GROWN
(1B) COULDN'T FACE YOU SO I PHONED

(2) I KNOW I'M (+) GETTING (+) THROUGH
(2B) I WAS PRAC-TI-CING ON YOU

F7sus | F7 | B♭madd9-8 | (B♭m7/E♭) (Cm7)

1. 2.

B

HE CALLED (HE CALLED) TO TELL (TO TELL) THAT YOU WERE ON-

B♭madd9-8 | G♭add9/B♭ | G♭m6/B♭♭ | D♭/A♭

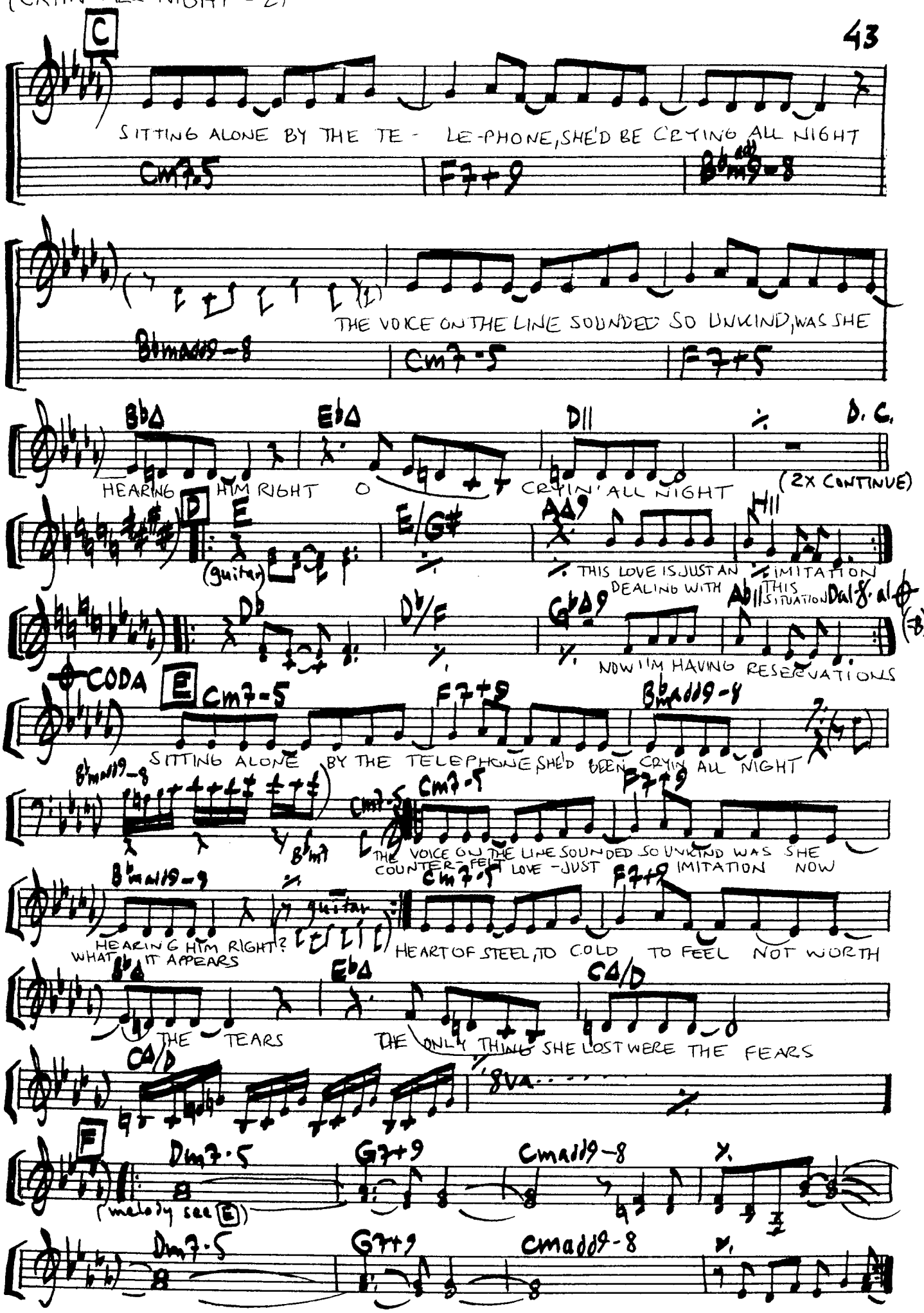
LY A REHEARSAL HE'D FOUND A REAL THING, AND HE

F7sus9 | B♭madd9-8 | B♭madd9-8/G♭ | A♭11add13

DIDN'T WANT TO SEE YOU AGAIN

A♭11add13 | B♭ | Gm7 | D♭Δ | G♭Δ

(CRYIN ALL NIGHT -2)



DIVINA

WRITTEN BY:
ABRAHAM LABORIEL

(FROM THE RECORD: "MORE THAN A FEELING" ~KOINONIA ~1983)

("BALLAD")

D D F#7 Hm7 Hm A/C#

A

D D F#7 Hm7 Hm A/C# D D F#7

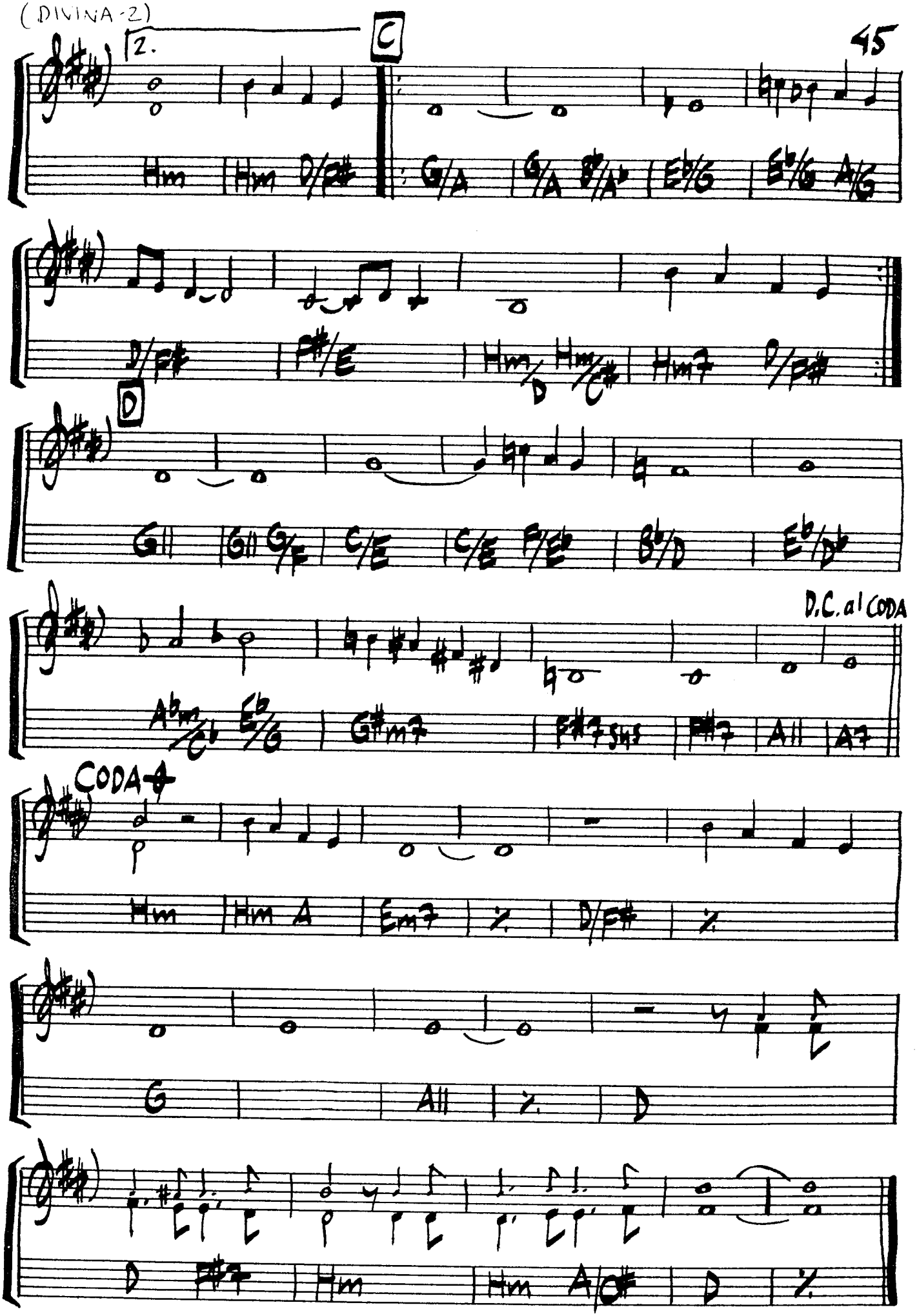
Hm Hm A/C# D D F#7 Hm Hm A/C#

B

D D F#7 Hm Hm A/C# D D H/D#

Em Em D/F# G G H7 Em Em D/F#

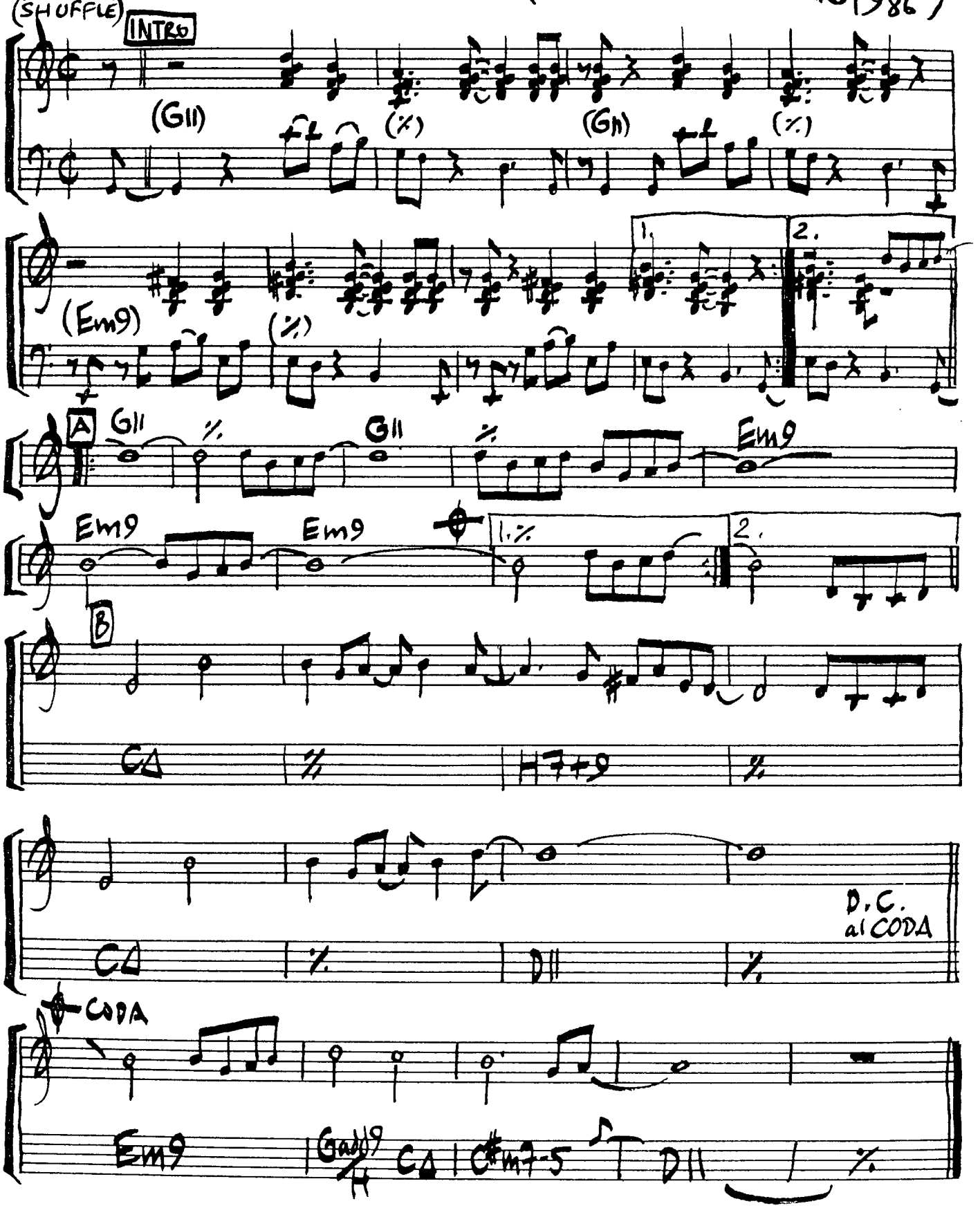
G G H7 Em A/G#/A A7 D D F#7 Hm A/C#


2.
C
Hm
Hm D/F#
G/A
G/A B/A
E♭/G
E♭/G A/G
D/F#
F#/E
Hm/D
Hm/C#
Hm7
D/F#
D
G11
G11 G/F
C/E
C/E F/E♭
B♭/D
E♭/D♭
D.C. al CODA
A♭m/C♭
E♭/G
G#m7
F#7sus
F#7
A11
A7
CODA
Hm
Hm A
Em7
%
D/F#
%
G
A11
%
D
D
F#7
Hm
Hm
A/C#
D
%

DO BE DO BE

WRITTEN BY:
MATZ NILSSON:

(FROM THE RECORD: "TALK OF THE TOWN" ~ HAWK ON FLIGHT ~1986)



SLICKA PRODUCENTER:

QUINCY JONES

Började som jazztrumpetare på 50-talet. Arrangerade åt bl.a. Ray Charles, Dizzy Gillespie, Count Baise på 60-talet. Har skrivit och producerat mängder med filmmusik. T.ex. ROOTS ("Rötter" efter A Haleys bok). Är idag en av de mest betydelsefulla producenterna vi kan tänka oss. Har producerat bl.a. Michael Jackson's "Thriller" (Världens mest sålda platta), Donna Summer, Patti Austin, James Ingram. Han har utgivit ett stort antal plattor under eget namn ("the Dude" är den senaste). Producerade band-aid-låten "We are the world".

JAY GRAYDON

Gitarrist och producent. En av förgrundsgestalterna vad det gäller utvecklingen av ett slickt gitarrspel - såväl komp som solo. Är mästare på att spela 2- eller 3-stämmigt.
Producent för bl.a. Al Jarreau, Marc Jordan, Manhattan Transfer, Pages, Airplay och Dionne Warwick.

TOMMY LiPUMA

Började som jazzproducent på 60-talet. Är idag en av de större prod. på Warner bros.
Har producerat bl.a. George Benson, Al Jarreau, Michael Franks, Randy Crawford, Yellowjackets, Brenda Russel, Seawind, Larsen-Feiten-band.

DAVID FOSTER

Låtskrivare och keyboard-player. En förgrundsgestalt kanske mer än någon annan. Hans låtar och slingor (även stråk/blåsarr.) finns med på i princip allt bra från USA.
Viktiga produktioner: Earth,Wind & Fire, Bill Champlin, Chicago, Airplay, Lionel Richie, Chaka Kahn, Boz Scaggs, Average white band.

Andra producenter av vikt:
GARY KATZ (Steely Dan, Marc Jordan m.fl.)
MICHAEL O'MARTIAN (Maxus, Christopher Cross, Donna Summer plus egna soloplattor).
ARIF MARDIN (Chaka Kahn, Aretha Franklin m.f.).
TED TEMPLEMAN (Doobie brothers, Michael McDonald).
MAURICE WHITE (Earth,Wind & Fire, Jennifer Holliday).
GLEN BALLARD (Jack Wagner, Patti Austin m.fl.).
BILL SCHNEE (Nielsen-Pearson, Russ Taff).

Många producerar även sig själva:
GINO VANNELLI
KENNY LOGGINS
TOTO
GEORGE DUKE
LEE RITENOUR
LARRY CARLTON
STEVIE WONDER

DO YOU LOVE ME

WRITTEN BY:
BOB TEMPERTON

(FROM THE RECORD:
"PATTI AUSTIN" ~ 1981)
"EVERY HOME SHOULD HAVE ONE"

("BEAT")

Eb△ Eb△ Dm7 Dm7 Eb△ Eb△ Dm7 Dm7 Dm7 Eb△ Eb△ Dm Dm7 Dm7

(Guitar)

Dm7 G G Eb△ Eb△ Dm7 Dm7 Eb△ Eb△ Dm7 Dm7

A (CHORUS)

Eb△ Eb△ Dm7 Dm7 Dm7 Dm7 G G DO YOU LOVE ME

Eb△ Eb△ Dm7 Dm7 Eb△

CAN WE STILL BE A PART OF TOMOR- ROW DO YOU WANT

Eb△ Dm7 Dm7 Dm7 Eb△ Eb△ Dm7 Dm7 Dm7 Dm7 G G

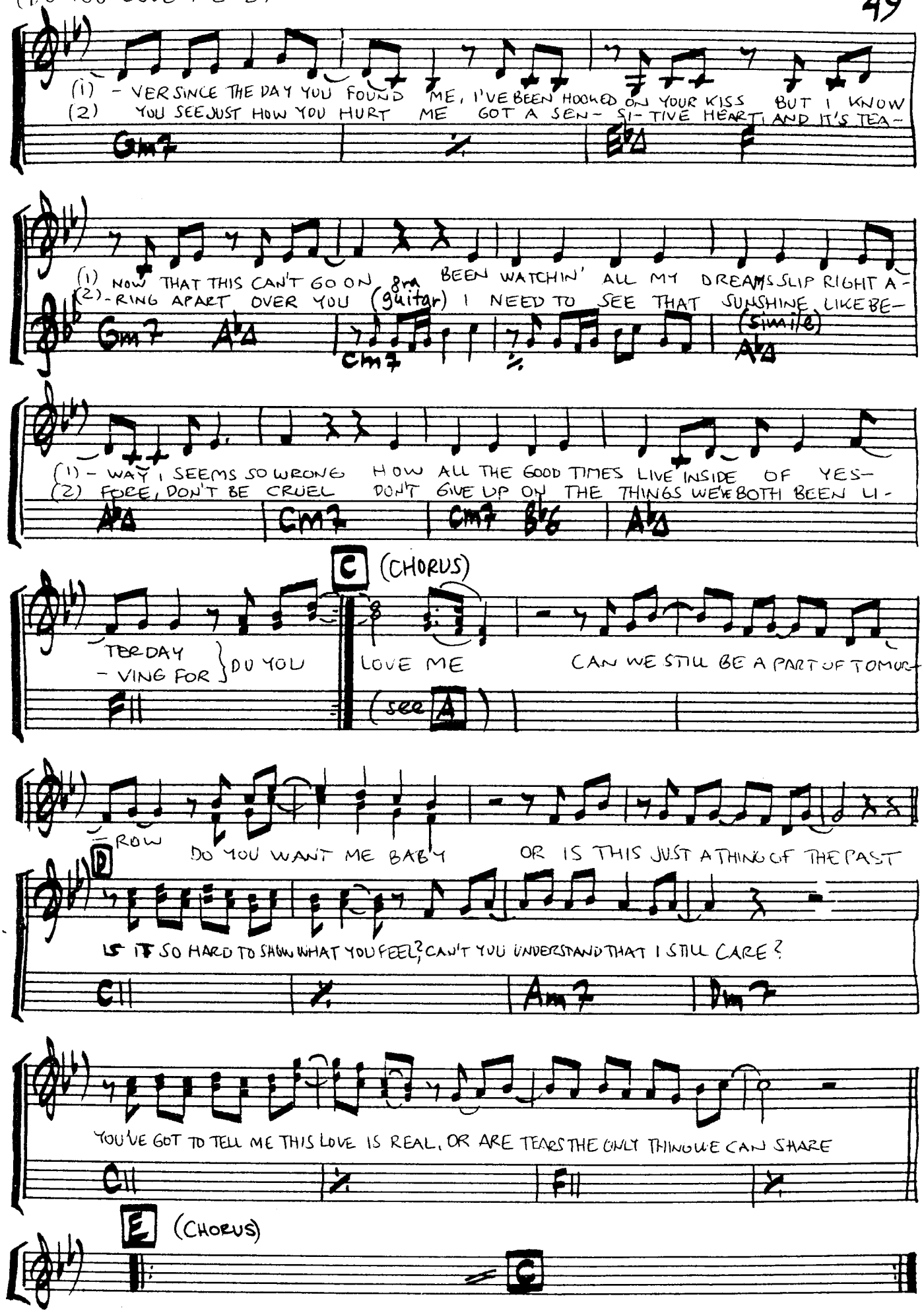
ME BABY OR IS THIS JUST A THING OF THE PAST 1. NEED 2. SAID

(simile)

B

(1) TO FEEL YOUR ARMS AROUND ME, I CAN'T STAND IT WHENEVER YOU'RE GONE E-
(2) YOU WOULDN'T LET LOVE BURN ME, LIKE A FOOL I BELIEVED IT WAS TRUE CAN'T

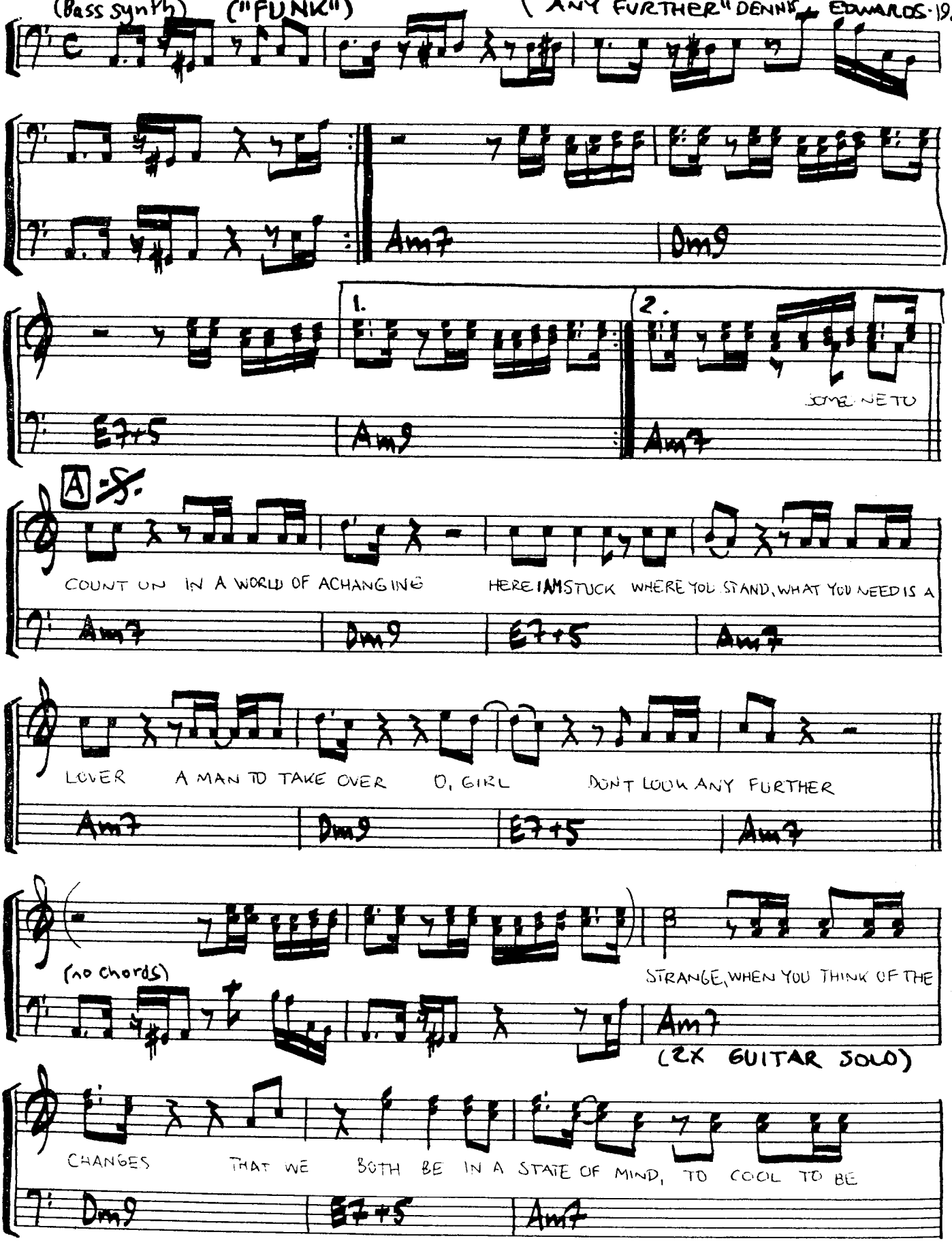
Gm7 % Eb△ Gm7

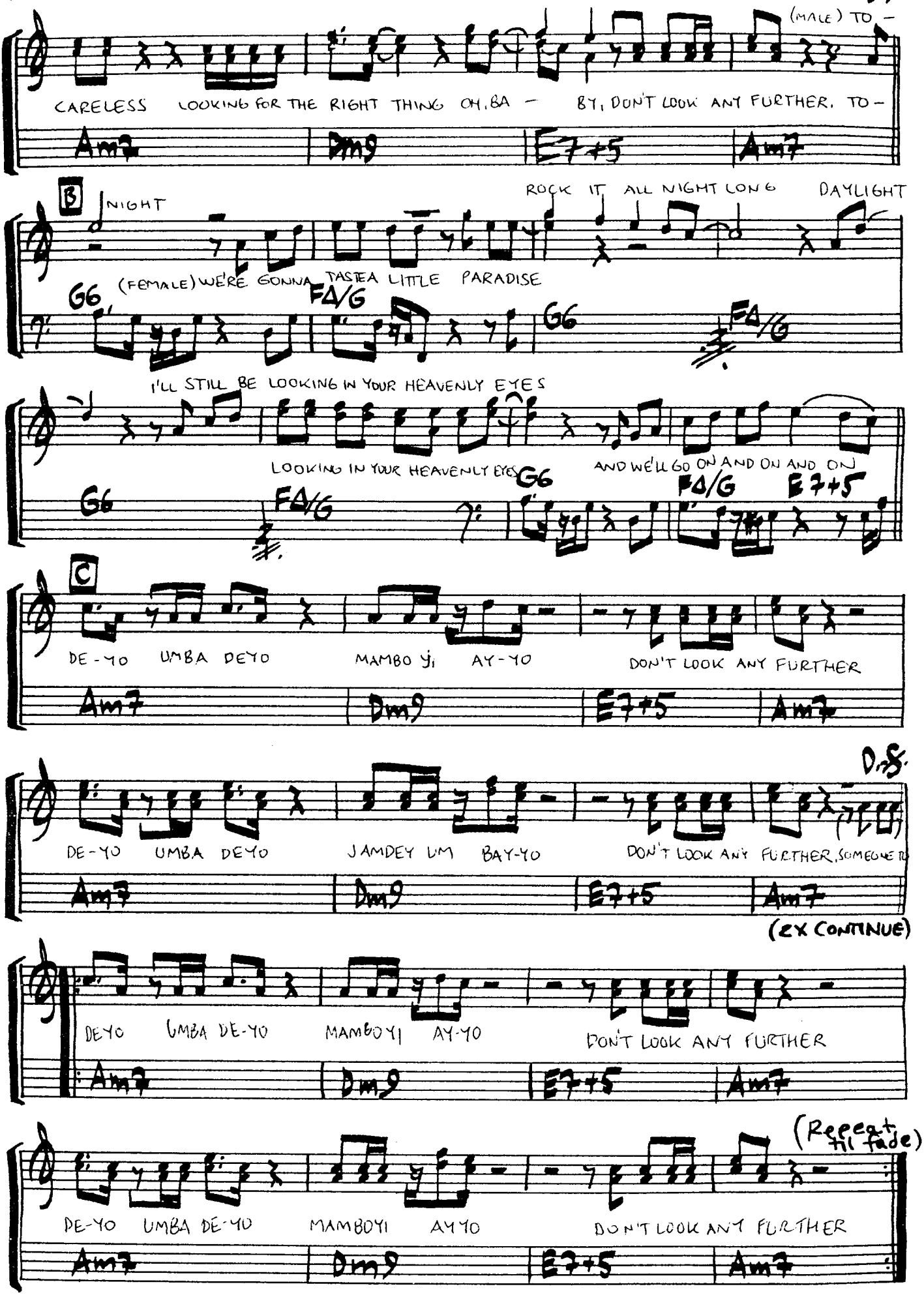

(1) - VER SINCE THE DAY YOU FOUND ME, I'VE BEEN HOOKED ON YOUR KISS BUT I KNOW
(2) YOU SEE JUST HOW YOU HURT ME GOT A SEN- SI- TIVE HEART AND IT'S TEA-
Gm7
(1) NOW THAT THIS CAN'T GO ON 8va BEEN WATCHIN' ALL MY DREAMS SLIP RIGHT A-
(2) -RING APART OVER YOU (guitar) I NEED TO SEE THAT SUNSHINE LIKE BE-
Gm7 A♭Δ
Cm7
(simile)
A♭Δ
(1) - WAY, SEEMS SO WRONG HOW ALL THE GOOD TIMES LIVE INSIDE OF YES-
(2) FORE, DON'T BE CRUEL DON'T GIVE UP ON THE THINGS WE'VE BOTH BEEN LI-
A♭Δ Cm7 Cm7 B♭6 A♭Δ
C (CHORUS)
TER DAY
- VING FOR } DO YOU
LOVE ME CAN WE STILL BE A PART OF TOMOR-
F11
(see A)
-ROW DO YOU WANT ME BABY OR IS THIS JUST A THING OF THE PAST
D
IS IT SO HARD TO SHOW WHAT YOU FEEL? CAN'T YOU UNDERSTAND THAT I STILL CARE?
C11 Am7 Dm7
YOU'VE GOT TO TELL ME THIS LOVE IS REAL, OR ARE TEARS THE ONLY THING WE CAN SHARE
C11 F11
E (CHORUS)
C

DON'T LOOK ANY FURTHER

WRITTEN BY:
D. LAMBERT, F. GOLDE, D. HITCHINGS
(Bass synth) ("FUNK")

(FROM THE RECORD: "DON'T LOOK ANY FURTHER" DENNIS EDWARDS · 1984)

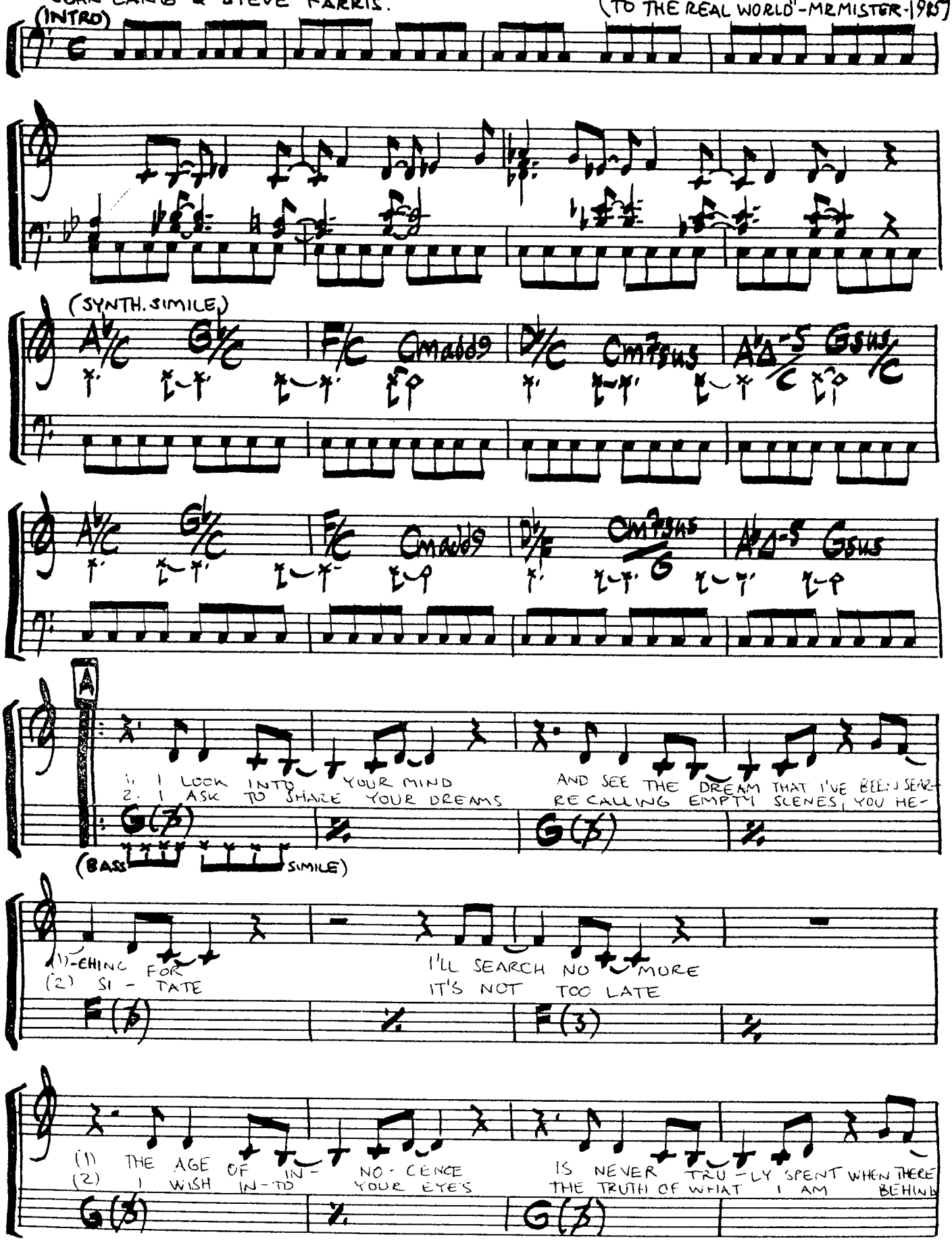


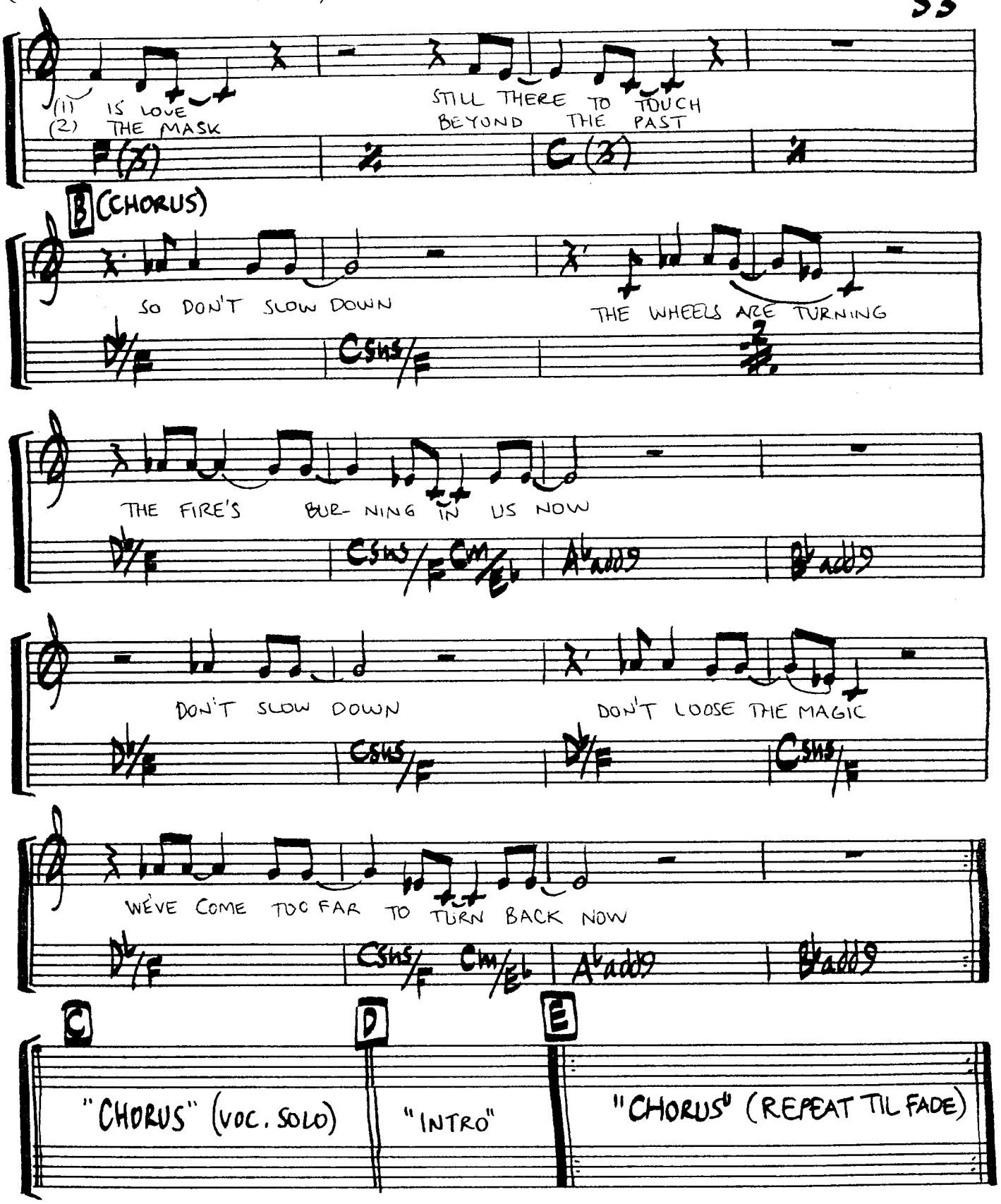

(MALE) TO -
CARELESS LOOKING FOR THE RIGHT THING OH, BA - BY, DON'T LOOK ANY FURTHER. TO -
Am7 Dm9 E7+5 Am7
B
NIGHT
ROCK IT ALL NIGHT LONG DAYLIGHT
(FEMALE) WE'RE GONNA TASTE A LITTLE PARADISE
G6 FΔ/G G6 FΔ/G
I'LL STILL BE LOOKING IN YOUR HEAVENLY EYES
LOOKING IN YOUR HEAVENLY EYES AND WE'LL GO ON AND ON AND ON
G6 FΔ/G G6 FΔ/G E7+5
C
DE-YO UMBA DEYO MAMBO YI AY-YO DON'T LOOK ANY FURTHER
Am7 Dm9 E7+5 Am7
D.S.
DE-YO UMBA DEYO JAMDEY UM BAY-YO DON'T LOOK ANY FURTHER, SOMEONE
Am7 Dm9 E7+5 Am7
(2X CONTINUE)
DEYO UMBA DE-YO MAMBO YI AY-YO DON'T LOOK ANY FURTHER
Am7 Dm9 E7+5 Am7
(Repeat til fade)
DE-YO UMBA DE-YO MAMBOYI AYYO DON'T LOOK ANY FURTHER
Am7 Dm9 E7+5 Am7

("BEAT") DON'T SLOW DOWN

WRITTEN BY: RICHARD PAGE, STEVE GEORGE
JOHN LANG & STEVE FARRIS.

(FROM THE RECORD: "WELCOME TO THE REAL WORLD" - MR MISTER - 1985)




(1) IS LOVE
(2) THE MASK
STILL THERE TO TOUCH
BEYOND THE PAST
B (CHORUS)
SO DON'T SLOW DOWN
THE WHEELS ARE TURNING
THE FIRE'S BUR- NING IN US NOW
DON'T SLOW DOWN
DON'T LOOSE THE MAGIC
WE'VE COME TOO FAR TO TURN BACK NOW
C
"CHORUS" (VOC. SOLO)
D
"INTRO"
E
"CHORUS" (REPEAT TIL FADE)

DON'T STOP

WRITTEN BY: DANIEL SEMBELLO
DAVID BATTEAU

(FROM THE RECORD: 1984
"DON'T STOP" ~ JEFFREY OSBORN)

("BEAT")

H7sus

H7sus/A

G#m7-5

C#

C#sus9,11

C#7sus

A ("FUNK") (AFTER D.C., GUITAR SOLO BEGINS)

(SYNTH)

H9

B (3X GUITAR SOLO)

1. E-VERY TIME I LOOK AT YOU MY HEART STARTS DANCIN
2. HO-URS ON THE TELEPHONE IT'S SO FRUSTRATING

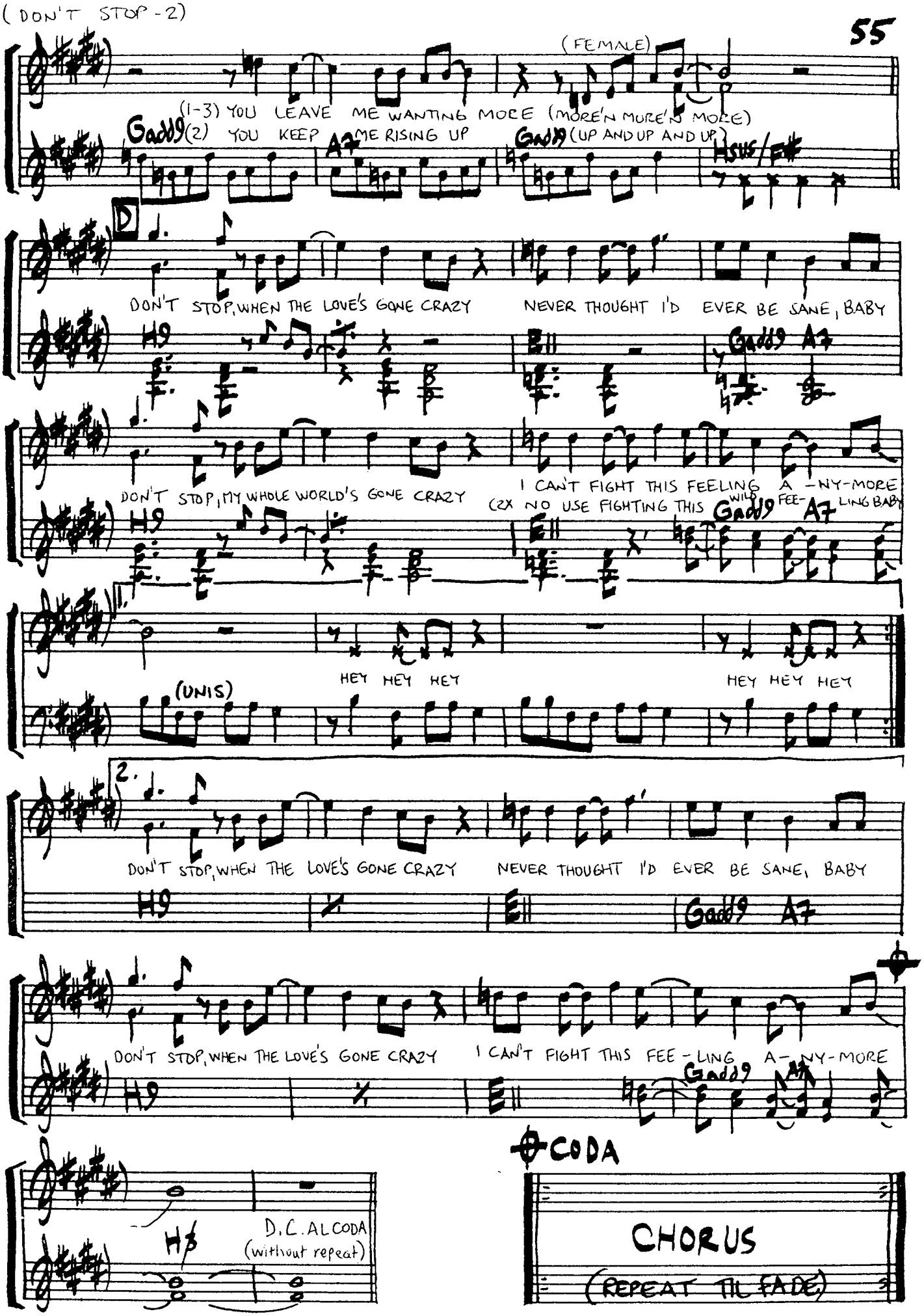
(SYNTH)

(1) AND EVERY LITTLE THING YOU DO IS SO EN-TRANCIN'
(2) HANG-ING UP AND ALL ALONE AN-TI-CI-PA-TING

C

(1-3) YOU OPENED UP A DOOR I NE-VER KNEW BEFORE
(2) THE MA-GIC OF OUR TOUCH THAT WARM ELECTRIC RUSH

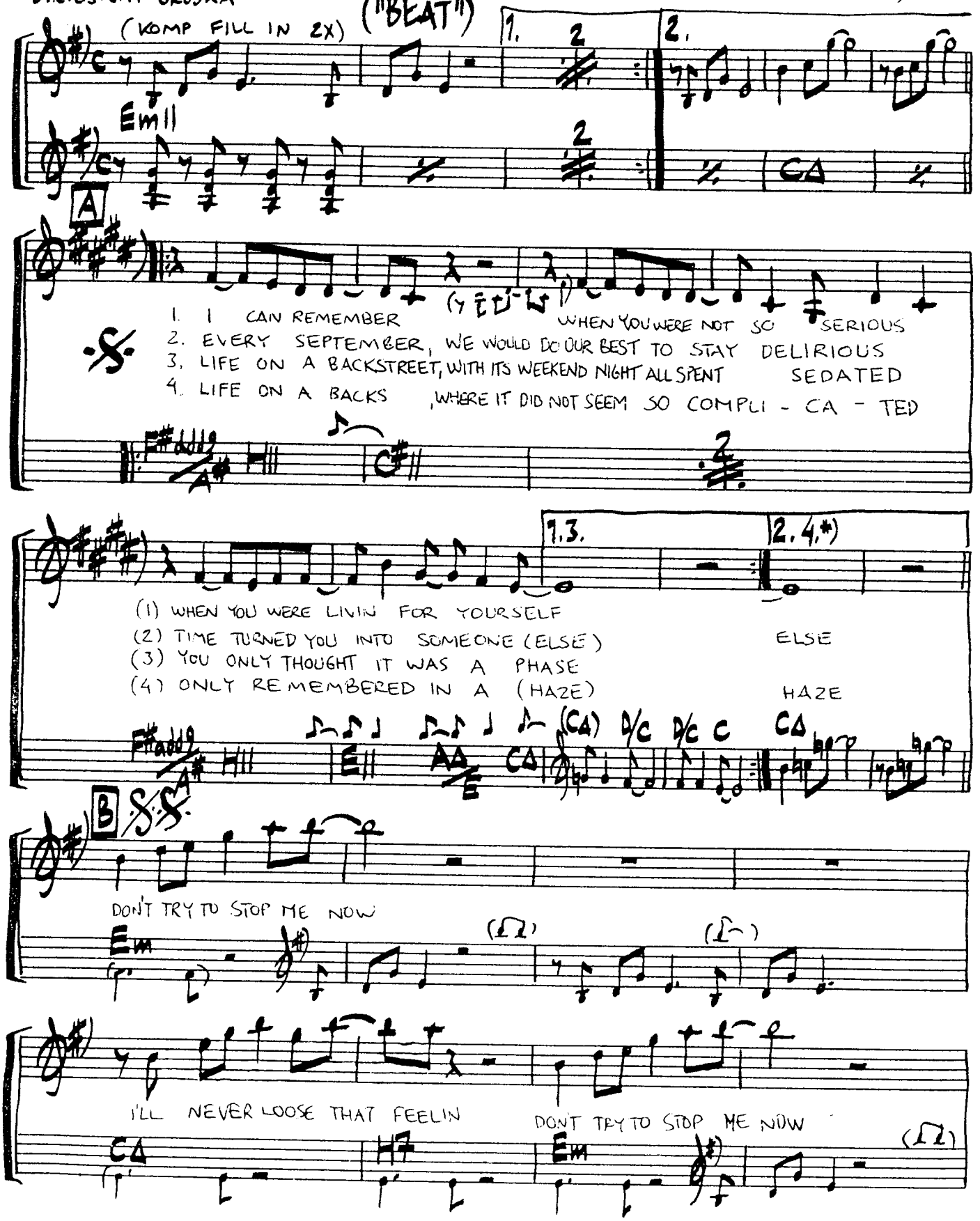
Gadd9 A7 Gadd9 A7


(FEMALE)
(1-3) YOU LEAVE ME WANTING MORE (MORE'N MORE'N MORE)
(2) YOU KEEP ME RISING UP (UP AND UP AND UP)
Gadd9
A7
Gadd9
Hsus/F#
D
DON'T STOP, WHEN THE LOVE'S GONE CRAZY
NEVER THOUGHT I'D EVER BE SANE, BABY
H9
E11
Gadd9
A7
DON'T STOP, MY WHOLE WORLD'S GONE CRAZY
I CAN'T FIGHT THIS FEELING A-NY-MORE
(2X NO USE FIGHTING THIS WILD FEE-LING BABY)
1.
HEY HEY HEY
HEY HEY HEY
(UNIS)
2.
DON'T STOP, WHEN THE LOVE'S GONE CRAZY
NEVER THOUGHT I'D EVER BE SANE, BABY
DON'T STOP, WHEN THE LOVE'S GONE CRAZY
I CAN'T FIGHT THIS FEE-LING A-NY-MORE
CODA
D.C. AL CODA
(without repeat)
CHORUS
(REPEAT TIL FADE)

DON'T TRY TO STOP ME NOW

MUSIC: MICHAEL OMARTIAN, ROBBIE BUCHANAN AND JAY GRUSKA
LYRICS: JAY GRUSKA

(FROM THE RECORD: "MAXUS" - 1981)



(DON'T TRY TO STOP ME NOW - 2)

(8va ... etc)

GROWING UP IS JUST ANOTHER ACCIDENT

GΔ H7+5

THAT I CAN DO WITHOUT JUST CAUSE THE FUN WE HAD CAME AND WENT

CΔ9 H7 F13 Em11 Aadd9/C#

C

DON'T TRY TO STOP ME NOW

CΔ9 (CΔ9) H7+5 Em

Dal S.

D

Em (Guitarsolo by MIKE LANDAU)

Em11

CΔ H7+5+9 Em11

Em11

GΔ H7+5 CΔ9 H7 F13

GROWING UP IS JUST ANOTHER ACCIDENT THAT I CAN DO WITHOUT

Dal al CODA

Em11 Aadd9/C# CΔ H7

JUST CAUSE THE FUN WE HAD CAME AND WENT DON'T TRY TO STOP ME NOW

CODA

Em11

CΔ GΔadd9/H Bb Δ9 Ab Δ9 C/F H7+5

Em11

DON'T TRY TO STOP ME NOW

*) HÄR KAN I STÄLLET SPELAS TAKT 6 t.o.m. 3 FRÅN SLUTET!

EASY

WRITTEN BY: AL JARREAU, TOM CANNING & JAY GRAYDON

(FROM THE RECORD: "BREAKIN AWAY" ~AL JARREAU~ 1981)

("LATIN")

(VOCAL)

(2X)

Am9 | % | Hm7-5 | E7+9

A

1A. YESTERDAY YOU LEFT BRAZIL AND WENT AWAY
1B. LOOKING FOR A DISTANT BEACH A DIFFERENT SHORE
2A. YOU'RE GONNA DO THE SUPER-BEST HE CAN

2B. GIVING YOU THE SUPER-NESS THAT HE CAN DO
3A. SETTLE DOWN THERE AIN'T NO NEED TO RUN AROUND
3B. I'M THE MAN WHO'S GONNA DO THE SUPER-BEST HE CAN

Am | AmΔ/E | Gm7 | C7-9 C7+5

(1A) TO SEE THE WORLD
(1B) A FAS- TER WIRL
(2A) TO FREE THE PEARL

(2B) BELIEVE ME GIRL
(3A) IT'S REALLY CLEAR (...THAT...)
(3B) TO KEEP YOU NEAR

(X)

E7+5

FΔ | % | FΔ | (2X)

B

(1) THINKING THAT YOUR HEARTS DE- SIRE

(2) (THAT) EVERY DAY YOUR NEED IS HIGHER
(3) EVERY DAY YOUR NEED SOARS HIGHER

Hm7-5 | E7 | Am9 | %

(1) HUNGERED FOR SOME BAR- IS OR BER- LIN CAUGHT

(2) (BUT) LOVE IS NOT CHICA- GO OR L. A. HOME
(3) LOVE IS NOT CHICA- GO OR L. A. HOME

Hm7-5 | E7 | Am9 | %

(1) BETWEEN THE SNOW AND (THE) FI- RE

(2) IS WHERE YOUR HEARTS ON FI- RE AND
(3) IS WHERE YOUR HEARTS ON FI- RE

Dadd9/F# | F9 | B13 | %

(EASY - 2)

(1) WILL SWEET CA - RI - O - CA LOVE A GAIN

(2) ANY WHERE THAT RESTLESS SNOWBIRD MELTS AWAY

(3) CAN DE - NY THIS LOVE IS HERE TO STAY

Hm7-5 E7 Am9 E7 | 1. | 2. A♭9 Gm9 D♭/A♭ F13

(IT'S) EASY, EASY,

C

LET YOUR LOVE RING OUT C/B♭ C/B♭

LET MY LOVING IN TO

1.2,3 STAY IT'S EASY - 9 Am Hm7-5 E7

4. STAY Am Hm7-5 E7+9 Am7 Hm7-5 E7+9

D.S. (WITH ALL REPEATS)

4B. STAY (IT'S) EASY EASY EASY

Am Hm7-5 E7+9 C♯m7 F♯7+9 F♯m7 G/F G/F

D (VOCAL SOLO)

Am7 Gm7 C7 F6

ZING-ING SING ZING-ONG SONG ZING-ONG-ONG TO BEN TO BE DEN-TUBU DOMS DOBO

F6 E7+9 Am

DIMI DOBO NI DOBO DUNU DU DOMONOMO DIMI DOM ZIBI MO NO BE

Am6 Gm7 C7+5 F6

DO BENG BENG DENG DENG ZINGON-NON-DOUG ZERWOWON MA-ZIN DA DEIN NANA

F6 E7+9 Hm7-5 E7+9 Am7

NJE-NA NA ZA ZONONO BLO BLO BLA WY DONO DA DA WAS DES DA DA-DE

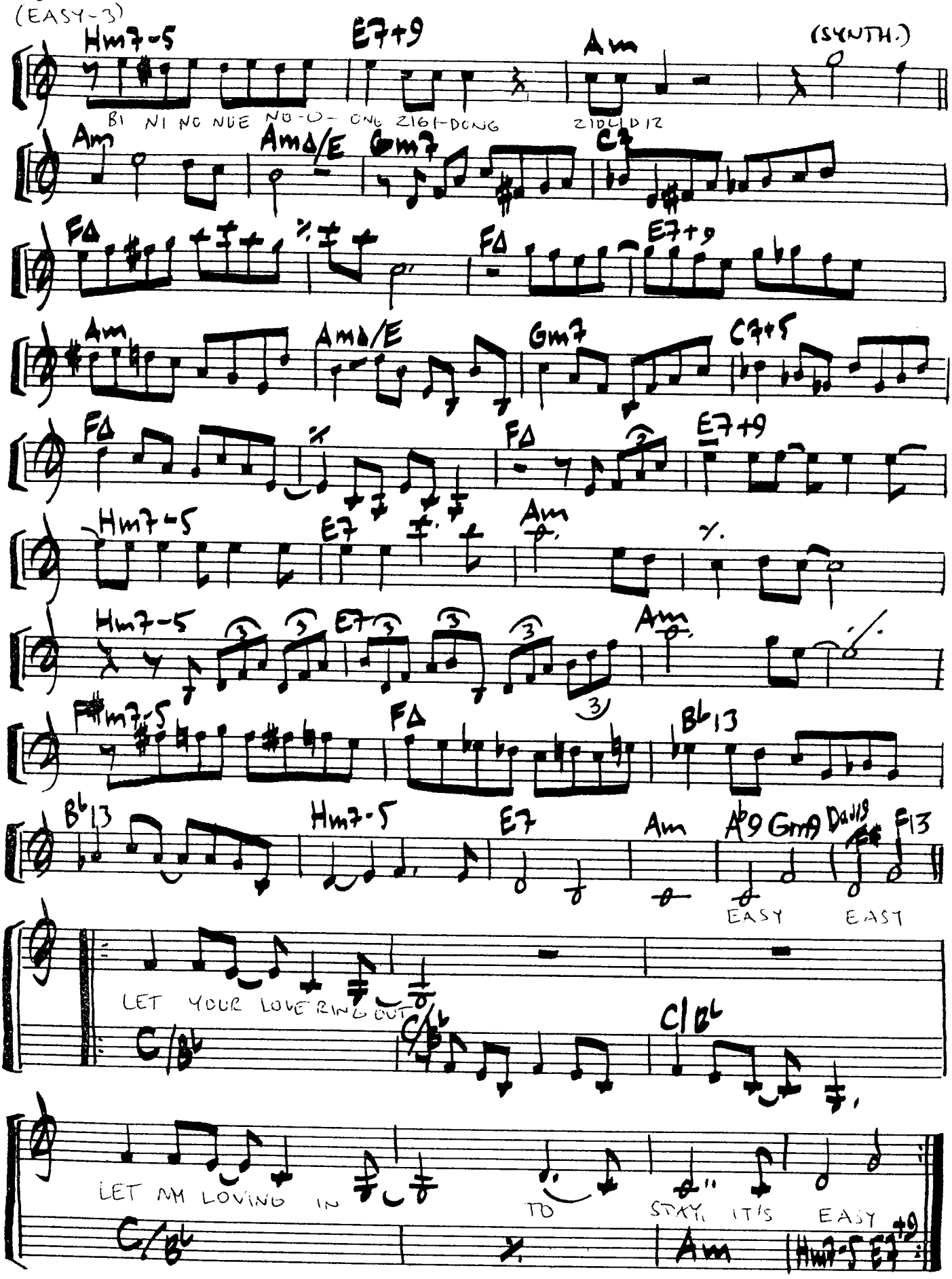
Am7 Hm7-5 E7+9 Am

NA DDA BI DO DO DI DI DOH DOH DOH DOH DOH DOH DI OOH DOH BO BO BOM

F6 E7+9 F13

BIRM BO BOM-BOM BLIM DO DO BINP DO DO DO DO DO DO DO DOU

(EASY-3)

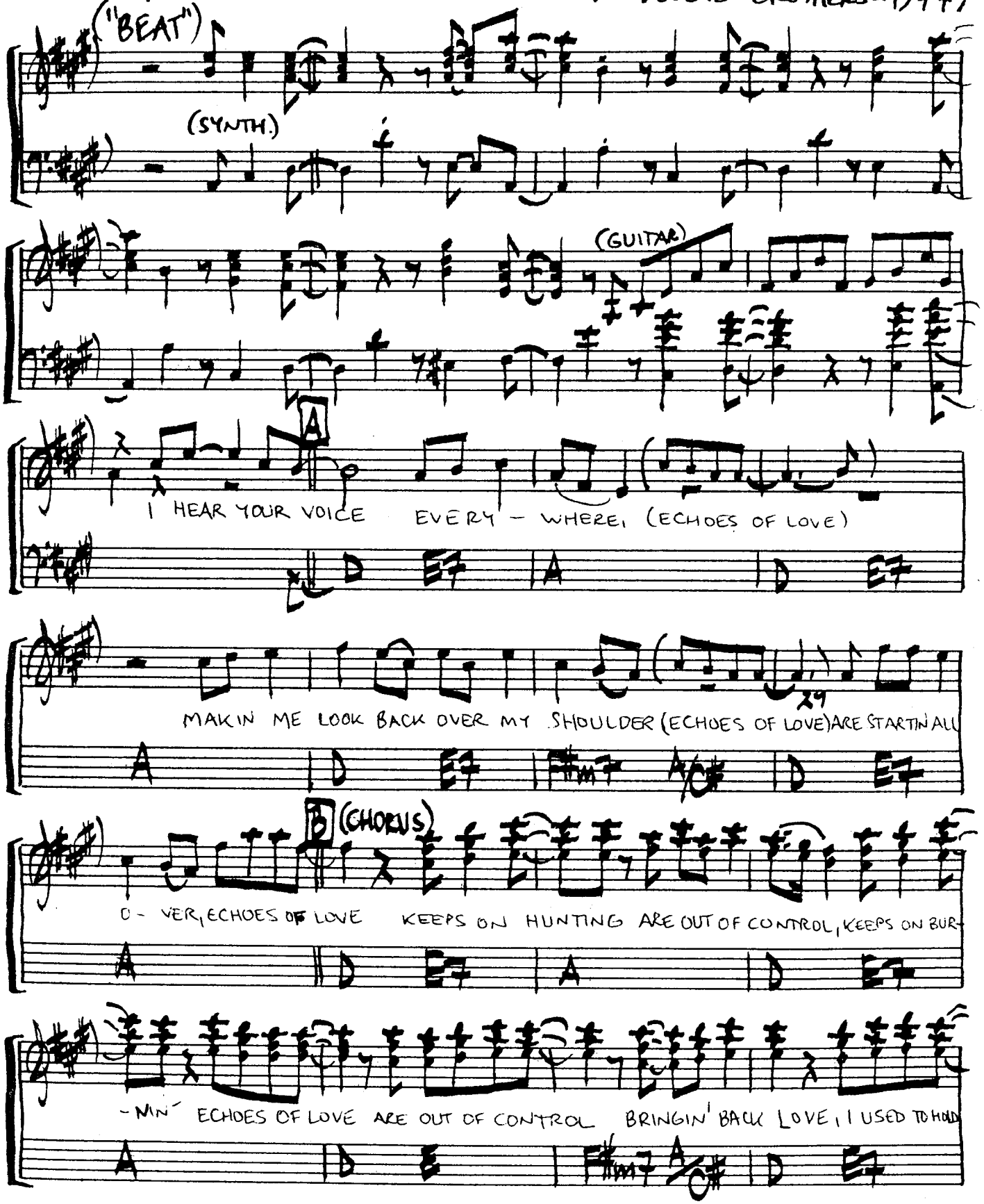


SCAT VOCAL SOLO BY: AL JARREAU
SYNTH. SOLO BY: LARRY WILLIAMS

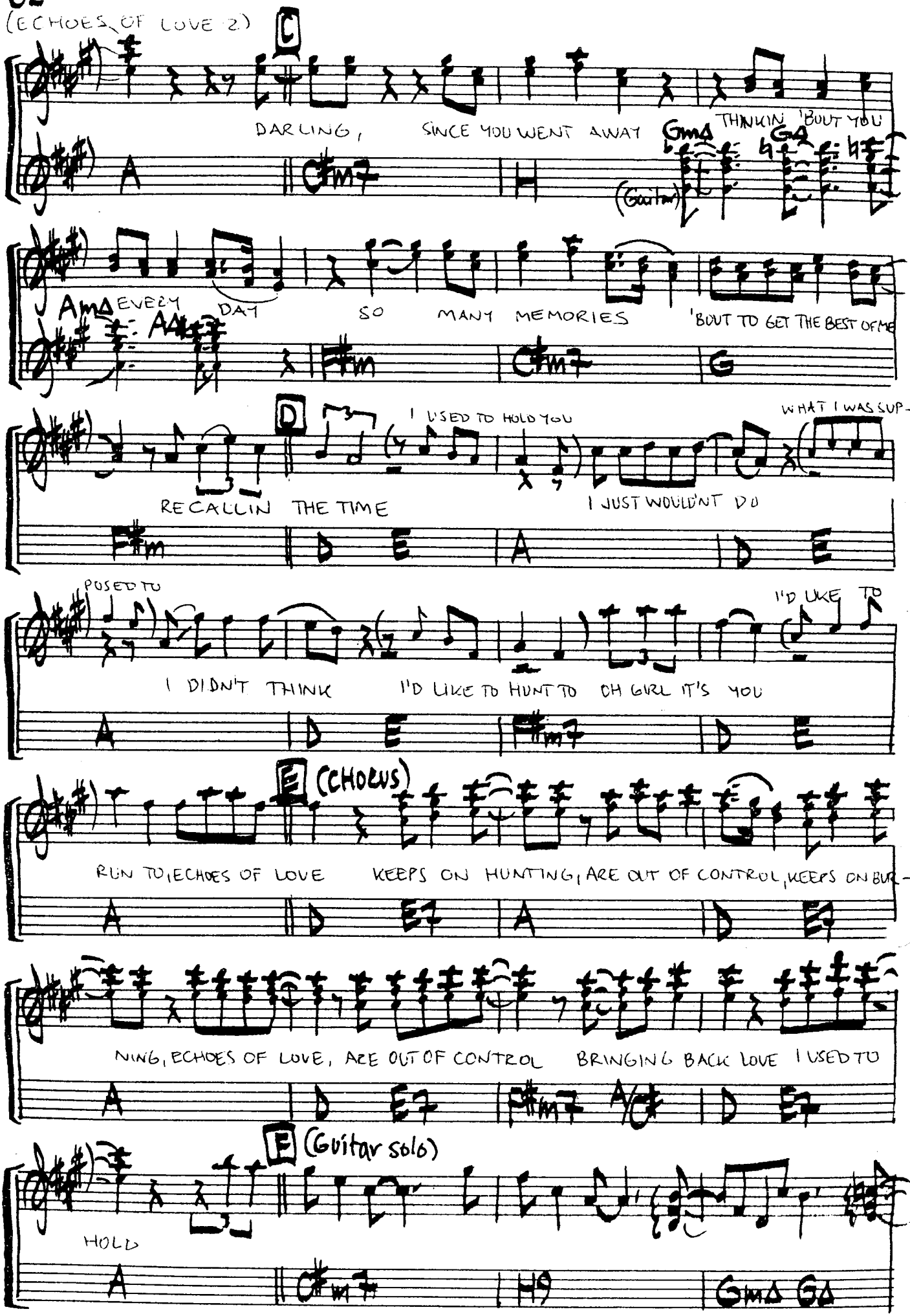
ECHOES OF LOVE

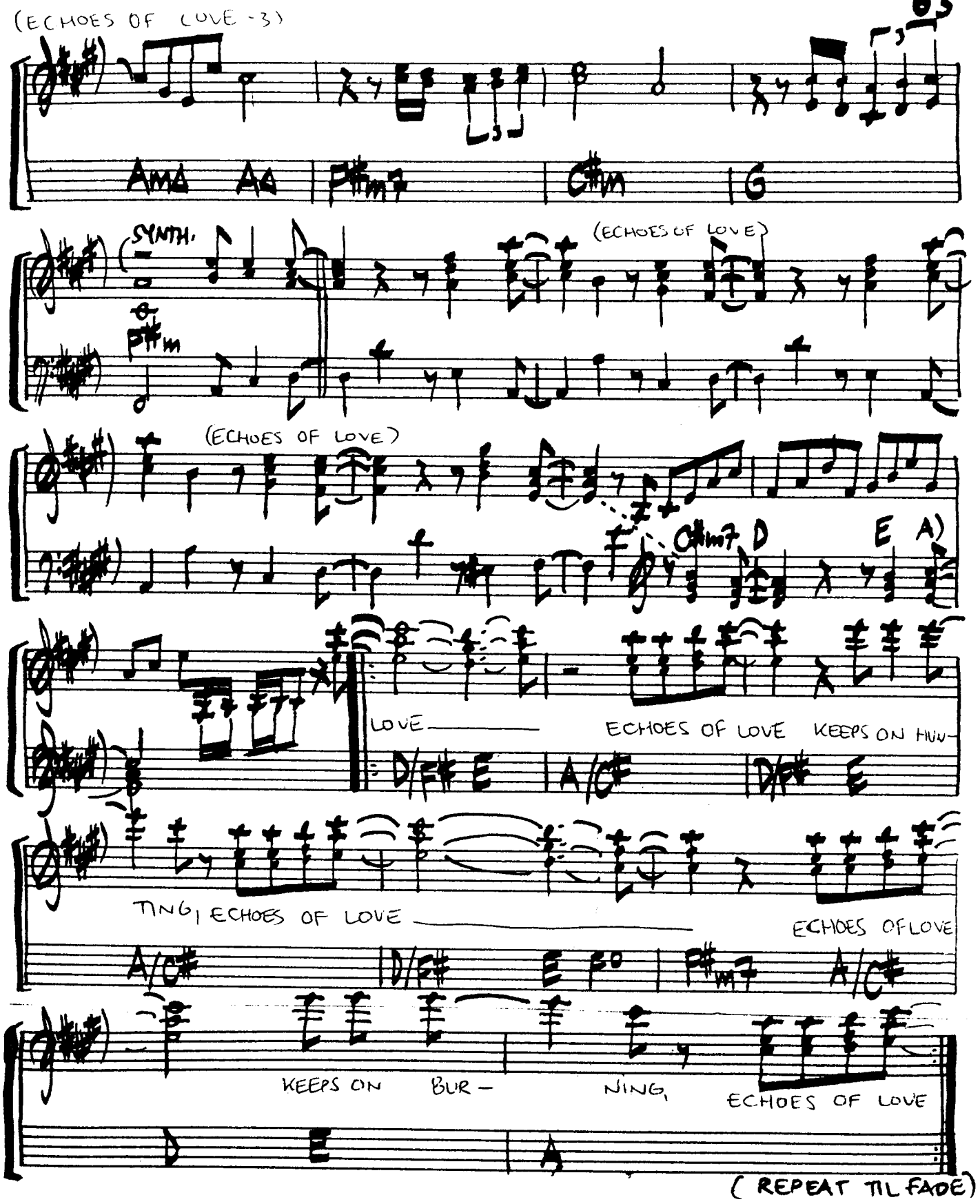
WRITTEN BY: PATRIC SIMPTONS, WILLIE MITCHELL, EARL RANDLE

(FROM THE RECORD: "LIVIN' ON THE FAULT LINE" ~DOOBIE BROTHERS-1977)



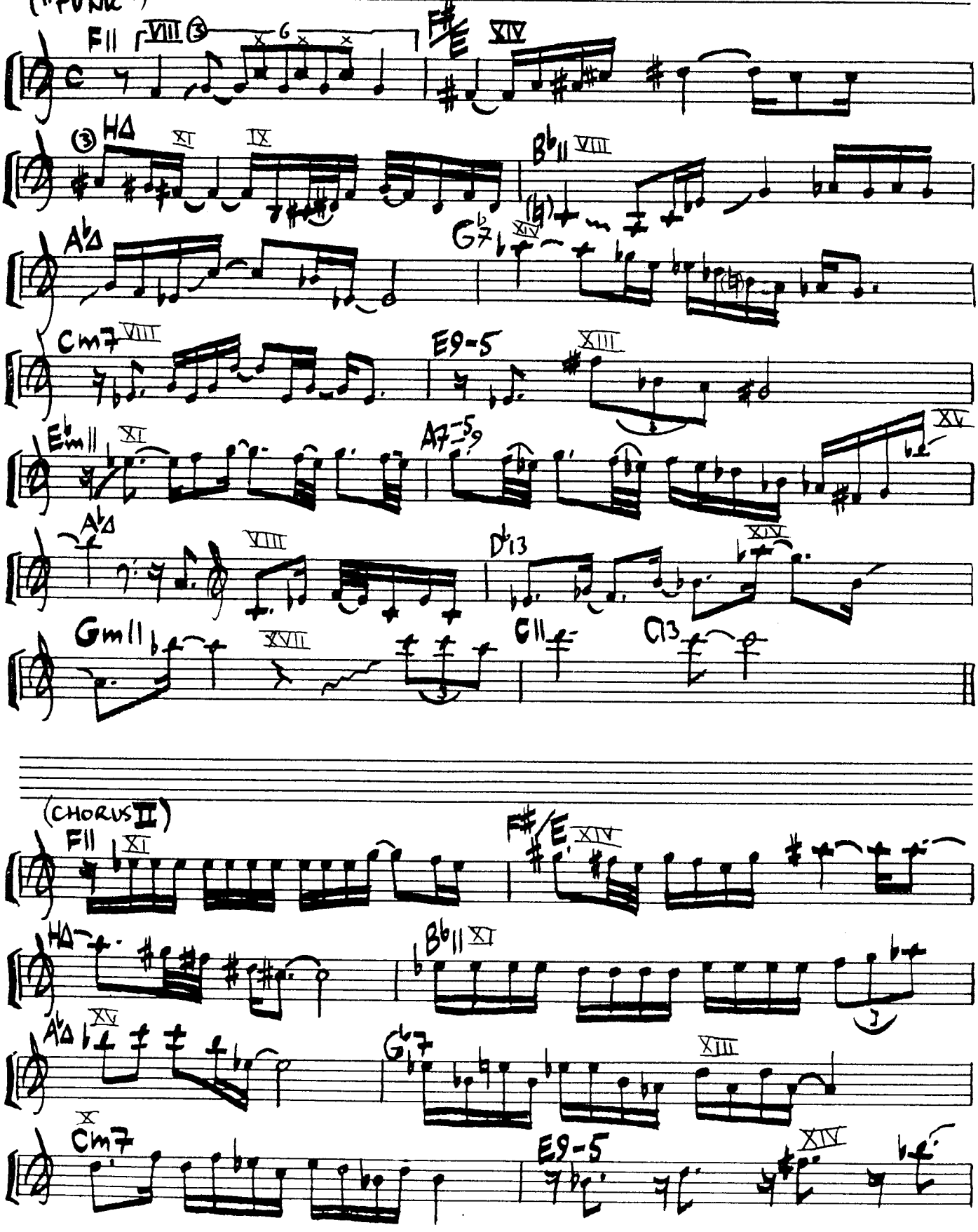
(ECHOES OF LOVE 2)



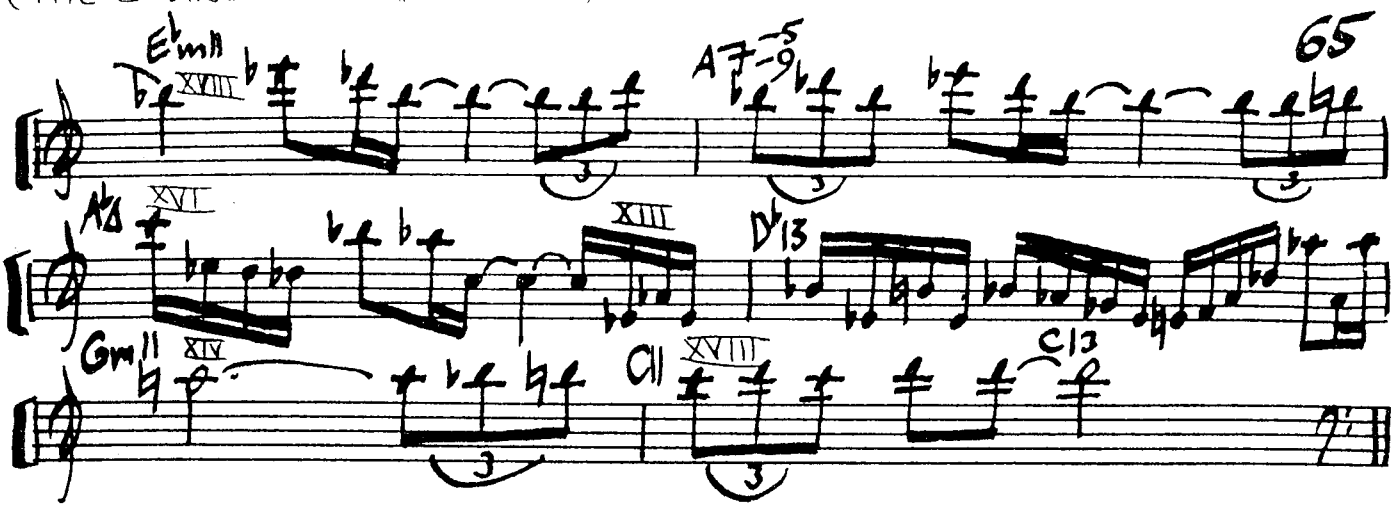

(ECHOES OF LOVE -3)
AMA7 A6 F#m7 C#m G
SYNTH.
F#m
(ECHOES OF LOVE)
(ECHOES OF LOVE)
C#m7 D E A)
LOVE ECHOES OF LOVE KEEPS ON HUN-
D/F# E A/C# D/F# E
TING, ECHOES OF LOVE ECHOES OF LOVE
A/C# D/F# E F° F#m7 A/C#
KEEPS ON BUR- NING, ECHOES OF LOVE
D E A
(REPEAT TIL FADE)

THE ENDING (Guitarsolo: by Jay Grayden)

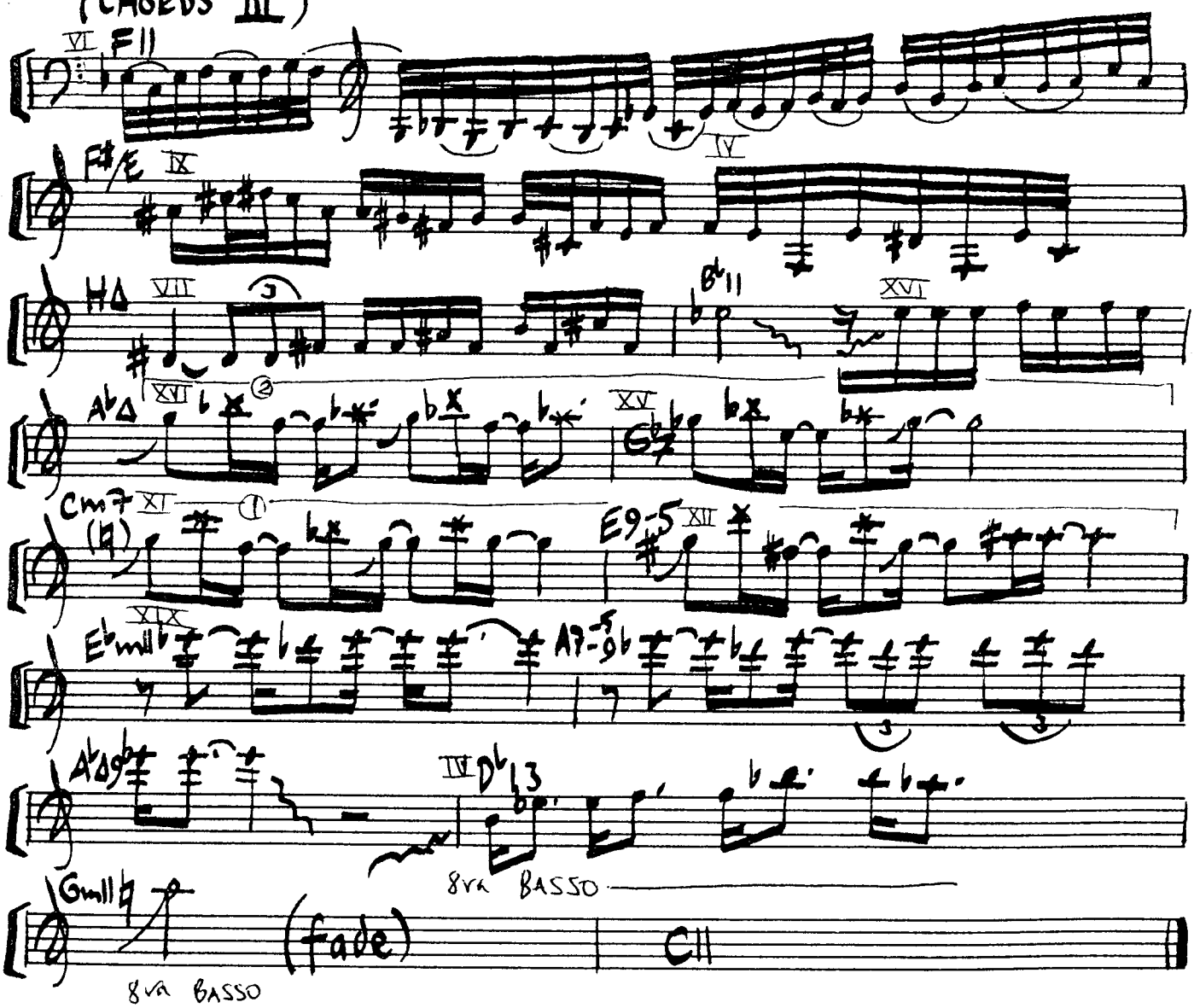
(FROM THE RECORD: STEVE KIPNER ~)



(THE ENDING - GUITAR SOLO - 2)



(CHORUS III)



ENDLESS

WRITTEN BY:
DAVID PAICH

(FROM THE RECORD:
"ISOLATION" BY TOTO - 1985)

("BEAT")

C F#m7 F#m7/E F#m7/C# DΔ9 (2X) I, YOU BETTER

A

(1) WRAP YOURSELF AROUND ME, IT'S A MIRACLE THAT YOU'VE FOUND ME
(2) GET OURSELVES TOGETHER, BEFORE WE HIT THAT WEATHER

F#m7 F#m7/E (simile)

(1) I CAN'T FOOL MYSELF ANY LONGER THE MORE FEELING YOU ENABLE, LET'S
(2) AND WE CAN'T GO ANY FURTHER WON'T YOU GIVE ME SOME AFFECTION

C#m7 D F#m7

(1) PUT OUR CARDS ON THE TABLE THIS FEELING'S GETTING STRONGER
(2) MOVING THE RIGHT DIRECTION THIS STORM IS BLOWIN' HARDER

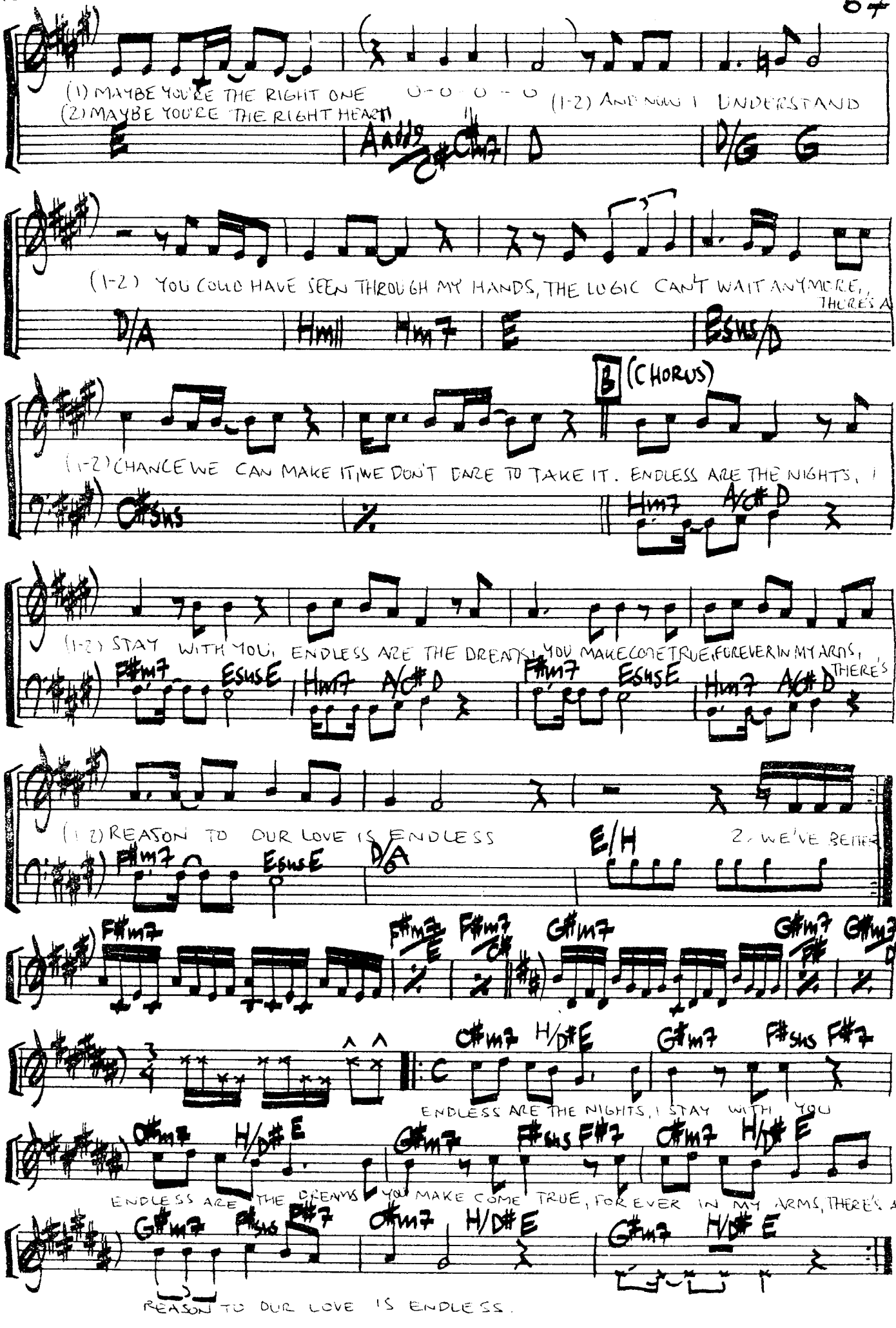
F#m7/E C#m7 D A

(1) I SEE THE SUN THE CHEERS IN YOUR EYES ARE GONE NOW I
(2) SHE CLOSE THAT VOICE DEEP INSIDE OH YEAH AND IT

E/G# F#m7sus F#m A E

(1) REALIZE MAYBE IT'S THE RIGHT TIME (O — O — O)
(2) SAYS TO ME MAYBE IT'S THE RIGHT THING

C#/E# F/F# F#m D


(1) MAYBE YOU'RE THE RIGHT ONE
(2) MAYBE YOU'RE THE RIGHT HEART
(1-2) AND NOW I UNDERSTAND
(1-2) YOU COULD HAVE SEEN THROUGH MY HANDS, THE LOGIC CAN'T WAIT ANYMORE, THERE'S A
B (CHORUS)
(1-2) CHANCE WE CAN MAKE IT, WE DON'T DARE TO TAKE IT. ENDLESS ARE THE NIGHTS, I
(1-2) STAY WITH YOU, ENDLESS ARE THE DREAMS, YOU MAKE COME TRUE, FOREVER IN MY ARMS, THERE'S A
(1-2) REASON TO OUR LOVE IS ENDLESS
2. WE'VE BETTER
ENDLESS ARE THE NIGHTS, I STAY WITH YOU
ENDLESS ARE THE DREAMS YOU MAKE COME TRUE, FOREVER IN MY ARMS, THERE'S A
REASON TO OUR LOVE IS ENDLESS.

EYE TO EYE

WRITTEN BY: MICHAEL, JOHN & DAN SEMBELLO

("FUNK")

(FROM THE RECORD: "I FEEL FOR YOU" ~ CHAKA KHAN – 1984)

(GUITAR)

(KEYB.) (GUITAR SIMILE)

(2X HORNS) (SYN. BASSOT)

Cm7 Dm7 Gm F (Cm)

Cm Dm7 Gm Gm11 Cm Dm

A

Gm Gm11

1. I'M IN THE MOOD TO END THESE EMPTY DAYS
2. THAT DISTANT LOVE IS ALL YOU'VE GOT TO SAY

Cm7 Dm7 Gm F

(3. GUITAR SOLO)

(1) EVERYNIGHT YOU STARE DOWN ROMANCING
(2) EVERYTIME I TRY TO TALK TO YOU

Cm7 Dm7 Gm7 F Cm7

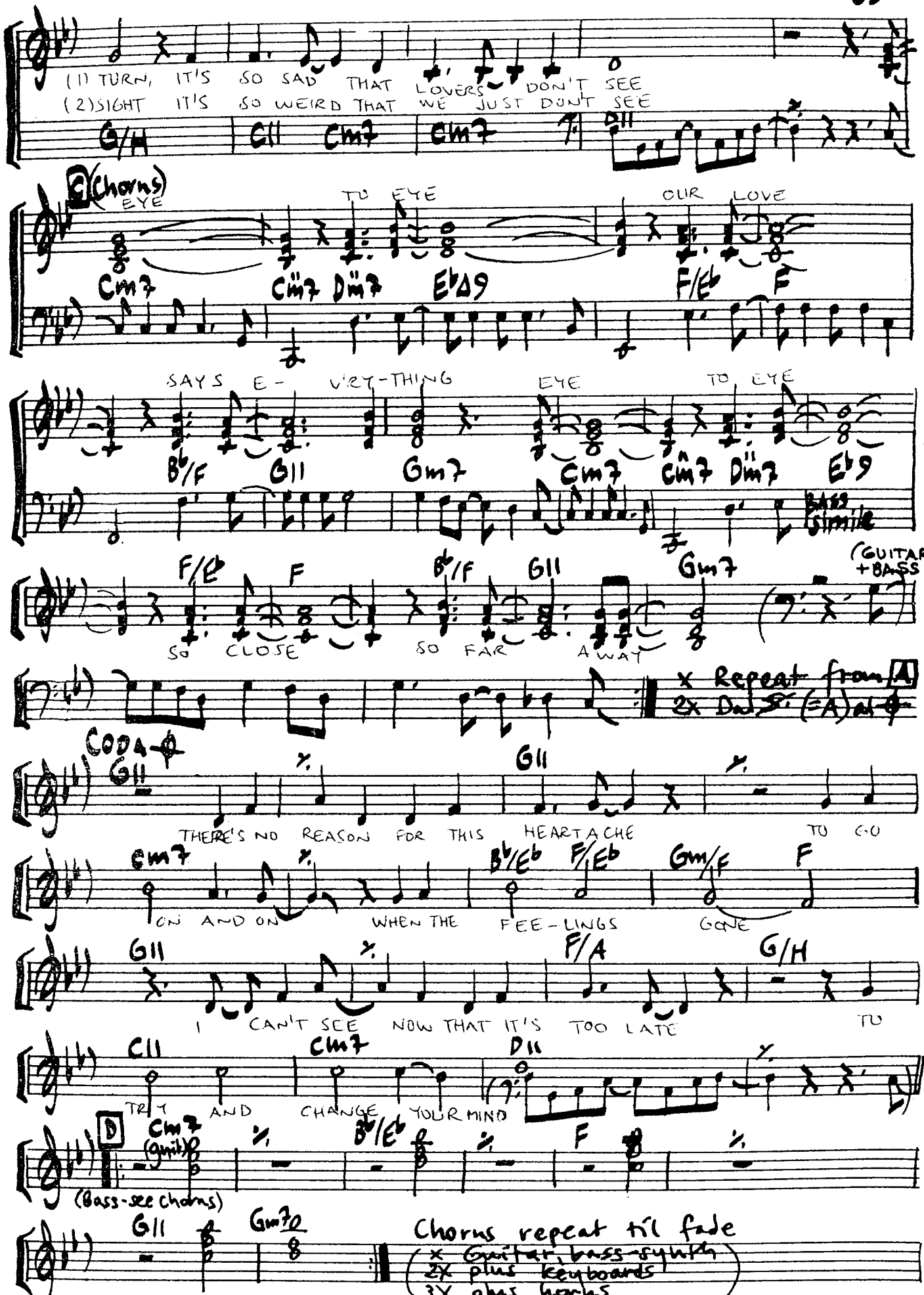
(1) EVERY TIME I SEE YOUR FACE HOPELESS
(2) EVERY WORD IS LOST IN SPACE DRIFTING OLDER THAN EYES WITH FURTHER APART IN

Cm7 Dm7 Gm7 F Cm7

B

(1) NO MORE FLAME I THINK OUR LOVE HAS REACHED THE POINT OF NO RE-
(2) EVERY WAY WE'VE COME TO BE THE ONES WHO'S LOVE IS OUT OF

Dm7 Gm7 F G11 G/H

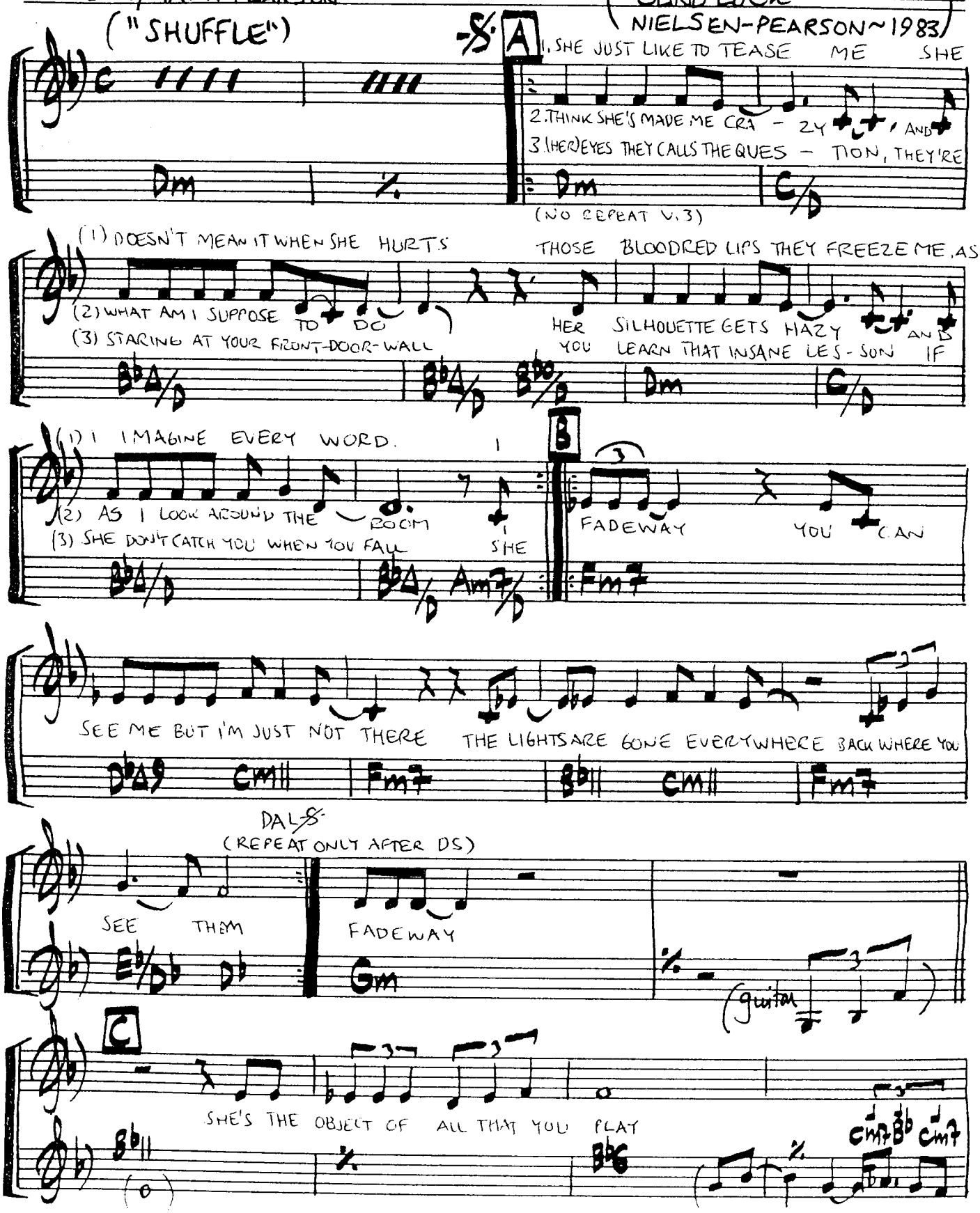

(1) TURN, IT'S SO SAD THAT LOVERS DON'T SEE
(2) SIGHT IT'S SO WEIRD THAT WE JUST DON'T SEE
G/H
C11
Cm7
Cm7
D11
C (Chorus)
EYE TO EYE OUR LOVE
Cm7
C#m7
D#m7
E♭Δ9
F/E♭
F
SAYS E- VERY-THING EYE TO EYE
B♭/F
G11
Gm7
Cm7
C#m7
D#m7
E♭9
BASS SIMILE
F/E♭
F
B♭/F
G11
Gm7
(GUITAR + BASS)
SO CLOSE SO FAR AWAY
x Repeat from A
2x D.C. al Coda (=A)
CODA
G11
G11
THERE'S NO REASON FOR THIS HEARTACHE TO GO
Cm7
B♭/E♭
F/E♭
Gm/F
F
ON AND ON WHEN THE FEE-LINGS GONE
G11
F/A
G/H
I CAN'T SEE NOW THAT IT'S TOO LATE TO
C11
Cm7
D11
TRY AND CHANGE YOUR MIND
D
Cm7 (guit)
B♭/E♭
F
(Bass-see chorus)
G11
Gm7
Chorus repeat til fade
x Guitar, bass-synth
2x plus keyboards
3x plus horns
4x plus vocals

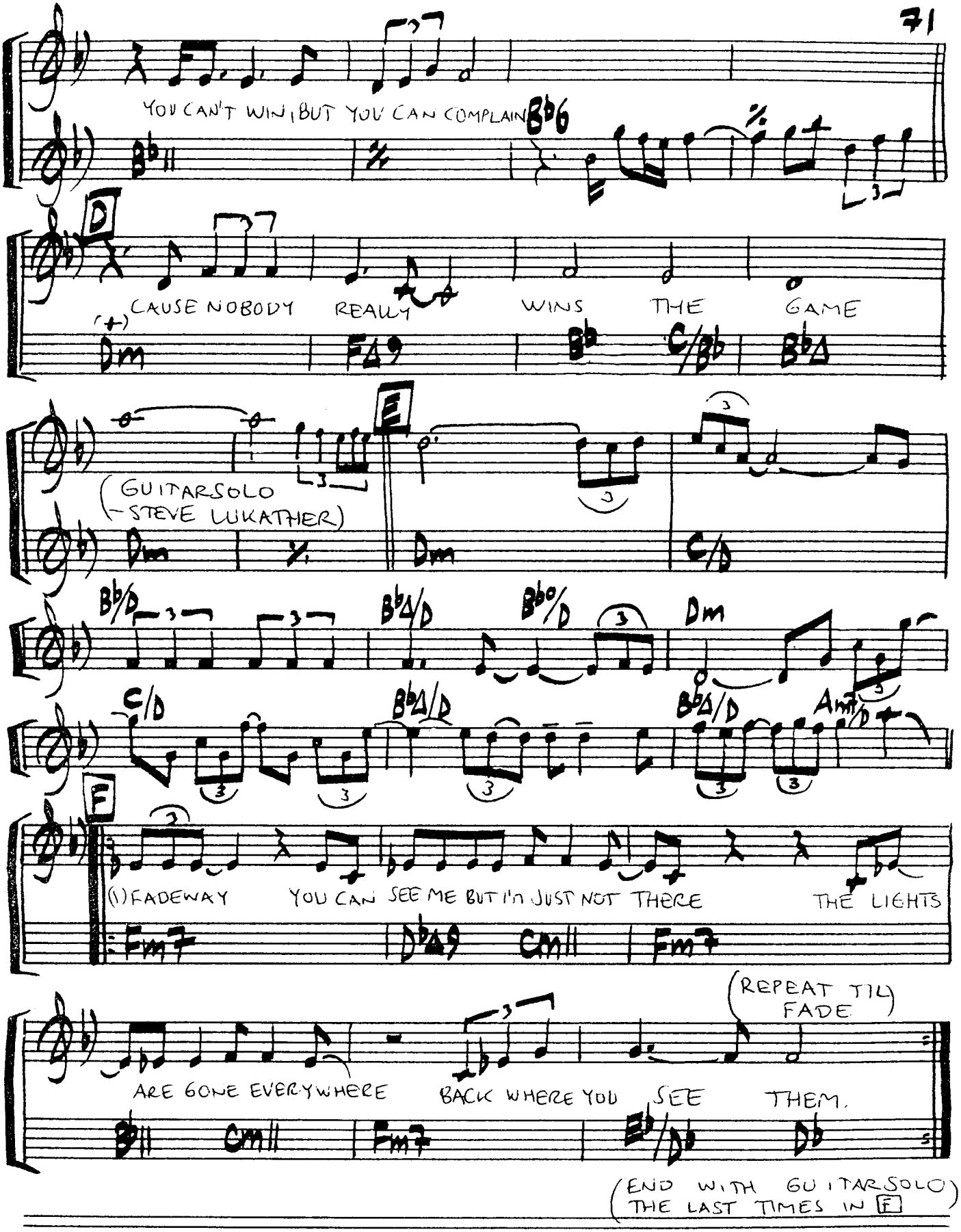
FADEWAY

MUSIC/LYRICS: REED NIELSEN, MARK PEARSON

("SHUFFLE")

(FROM THE RECORD: "BLIND LUCK" NIELSEN-PEARSON ~ 1983)




YOU CAN'T WIN, BUT YOU CAN COMPLAIN
Bb11
Bb6
D
CAUSE NOBODY REALLY WINS THE GAME
(+)
Dm
F△9
Bb
C/Bb
Bb△
E
(GUITARSOLO
- STEVE LUKATHER)
Dm
Dm
C/D
Bb/D
Bb△/D
Bbo/D
Dm
C/D
Bb△/D
Bb△/D
Am7/D
F
(1) FADEWAY YOU CAN SEE ME BUT I'M JUST NOT THERE THE LIGHTS
Fm7
Db△9
Cm11
Fm7
(REPEAT TIL FADE)
ARE GONE EVERYWHERE BACK WHERE YOU SEE THEM.
Bb11
Cm11
Fm7
Eb/Db
Db
(END WITH GUITARSOLO
THE LAST TIMES IN F)

FEARLESS

MUSIC: RICHARD PAGE, STEVE GEORGE, JAY GRAYDON
LYRICS: RICHARD PAGE, JOHN LANG

(FROM THE RECORD: "PAGES" ~ 1981)

("BEAT-BALLAD")

A | E/A | F#m/A | Hm7-5/A | (8va BASSO GUITAR 2x)

A
1. AT A YOUNG AND DESPERATE AGE
2. FEARLESS IS THE CHILD THAT SEES
3. LIVIN' LIKE HE'S ON THE RUN

Aadd9 | E/A | F#m/A | Hm7-5/A | Dm/A

(1) LIKE THE HE- ROES WE ONCE PLAYED
(2) WHAT HIS LIFE WAS MEANT TO BE
(3) FEARLESS KNOWS WHAT HE'S BECOME

Aadd9 | E/A | F#m/A | Hm7-5/A | %

(1) WE'RE SO COURAGEOUS
(2) LIKE THE FIGHTER
(3) HE'S STILL COURAGEOUS

F#m7 | G9 | F#m7 | Dm6 | A

1. JUST ENOUGH TO MAKE IT REAL

E/A | F#m/A | Hm/A | Hm7-5/A

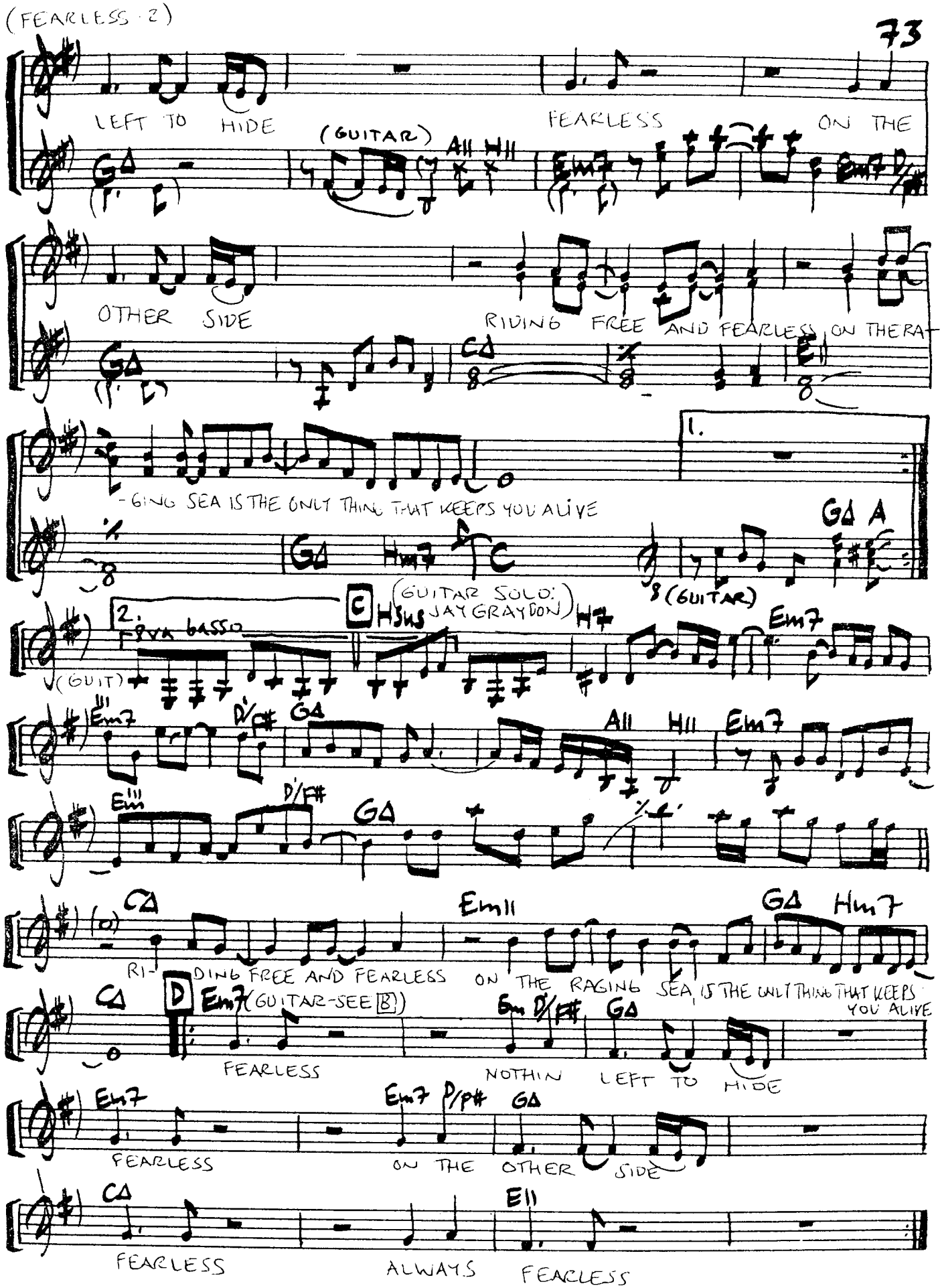
2.
(2) HE WILL DANCE TO STAY ALIVE
(3) LIKE A HE- RO HE SURVIVES

F#m | Dadd9 | C#

(2) ALIVE
(3) SURVIVES

C#7 | Am/C | H7 | (A/H H7) | Em7 | (FEARLESS (GUITAR)) | NOTHIN' Em D/F#

B



GUITARSOLO PLAYED BY: JAY GRAYDON

FREETIME

WRITTEN BY: TOM SCHUMAN, ELI KONIKOFF

(FROM THE RECORD: "FREETIME" ~ SPYRO GYRA - 1981)

("FUNK")

(BASS)

CΔ9 | % | C11 | % | C | % | FΔ9 | %

(BASS SIMILE)

A

CΔ9 | % | C11 | % | C | %

FΔ9 | % | CΔ9 | % | C11 | % | C | %

(C Dm7 C G F G)

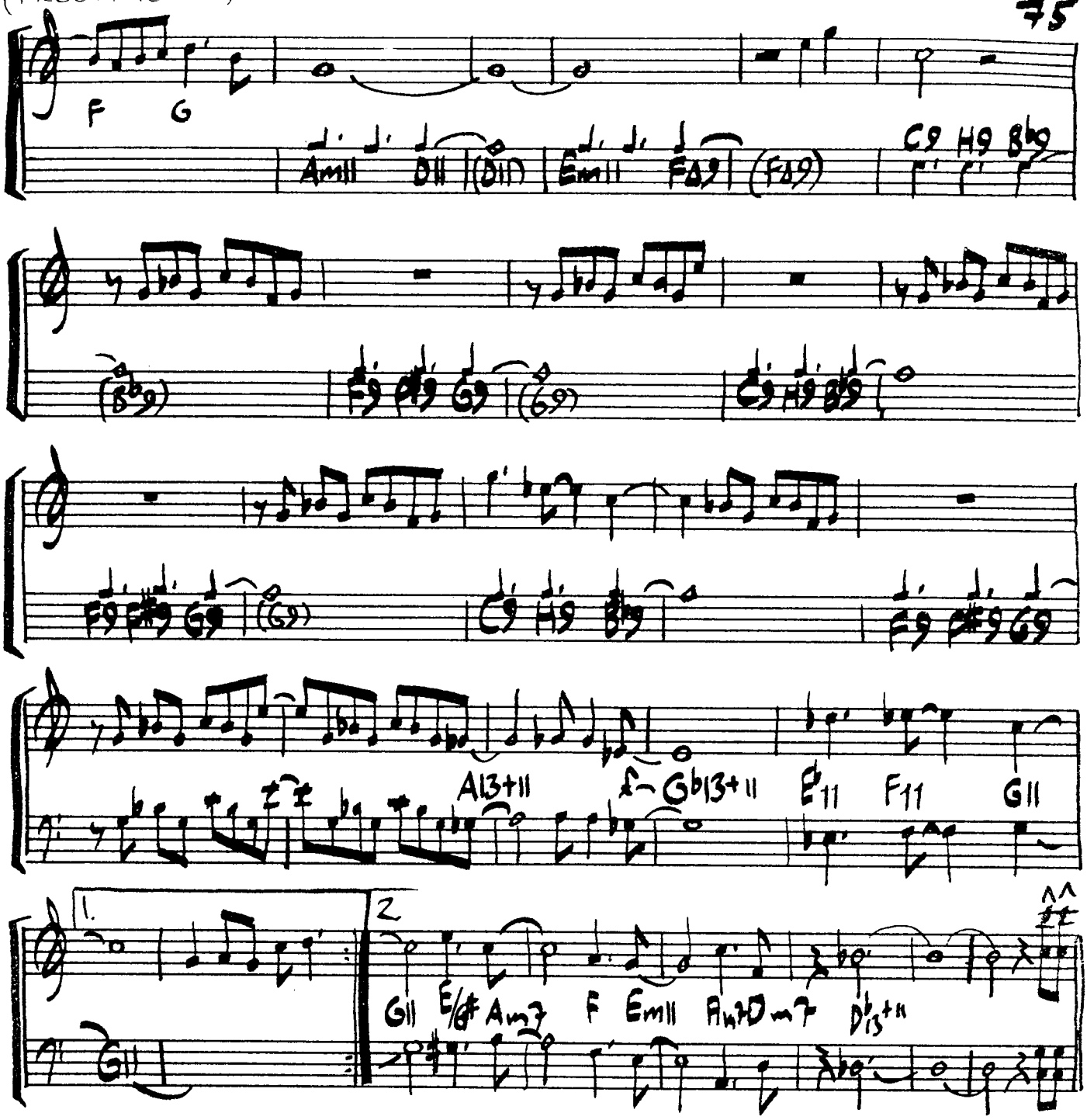
FΔ9 | % | (bass)

(F G (SAX. FILL)

% | CΔ9 | % | C11 | % | C | % | FΔ9

C Dm C G F G

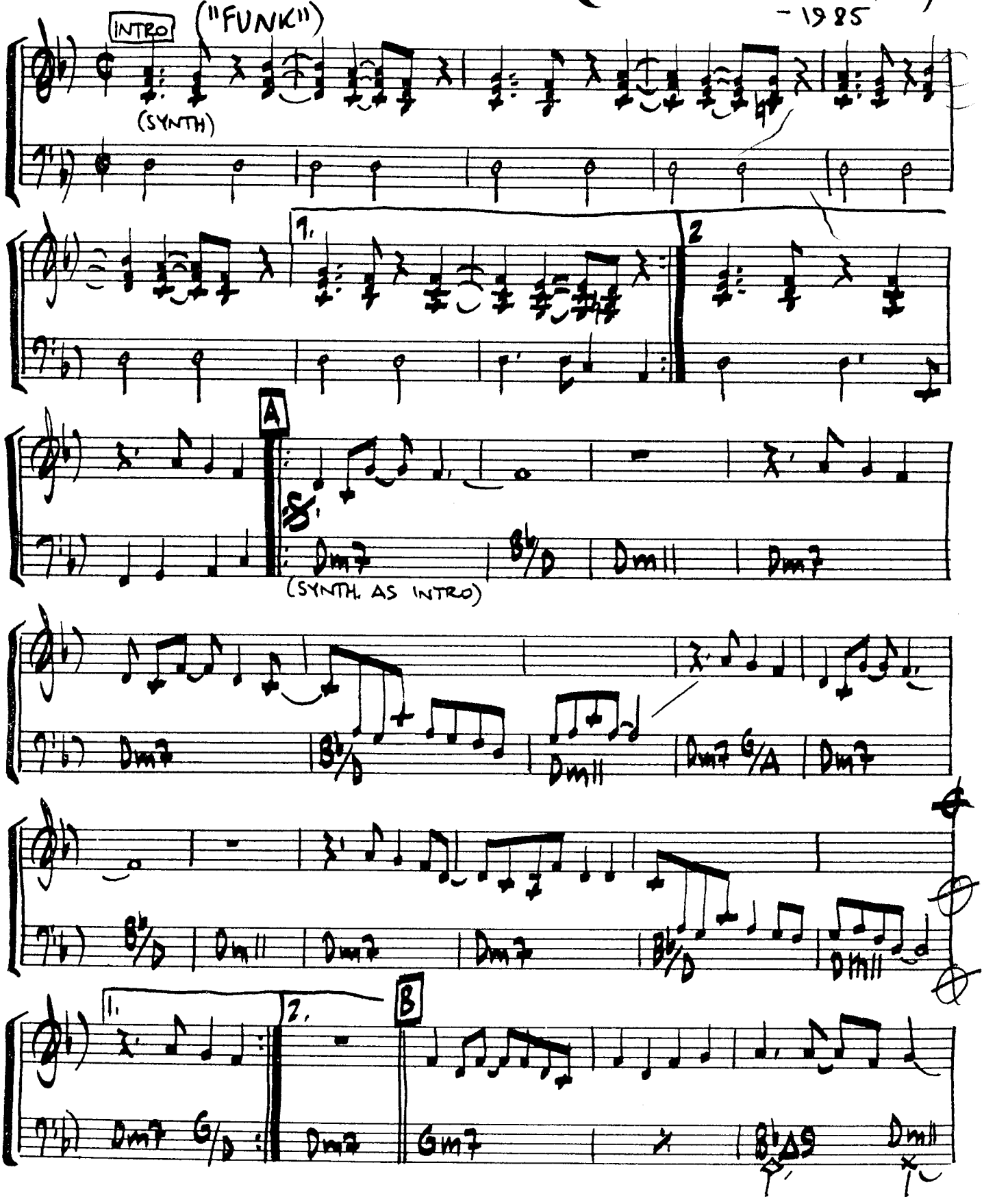
(FREETIME 2)

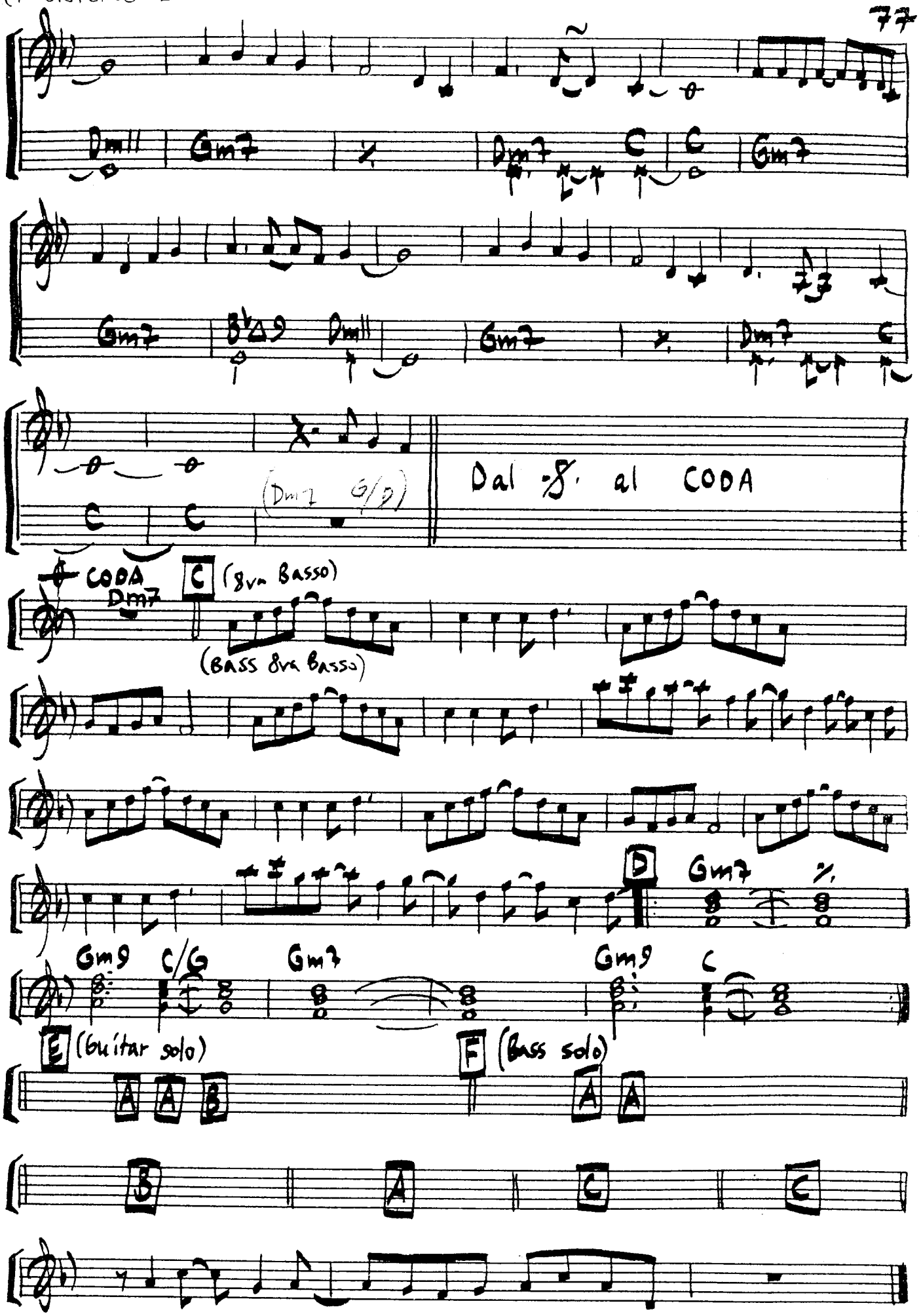

F G
Am11 D11 (D11) Em11 FΔ9 (FΔ9) C9 H9 B♭9
(B♭9) F9 F♯9 G9 (G9) C9 H9 B♭9
F9 F♯9 G9 (G9) C9 H9 B♭9 F9 F♯9 G9
A13+11 G♭13+11 E♭11 F11 G11
1. G11
2 G11 E/G♯ Am7 F Em11 A♭7D♭m7 D♭13+11

FRONTLINE

WRITTEN BY: HADLEY HOLKENSMITH
& ABRAHAM LABORIEL

(FROM THE RECORD: "FRONTLINE" ~ KOINONIA - 1985)

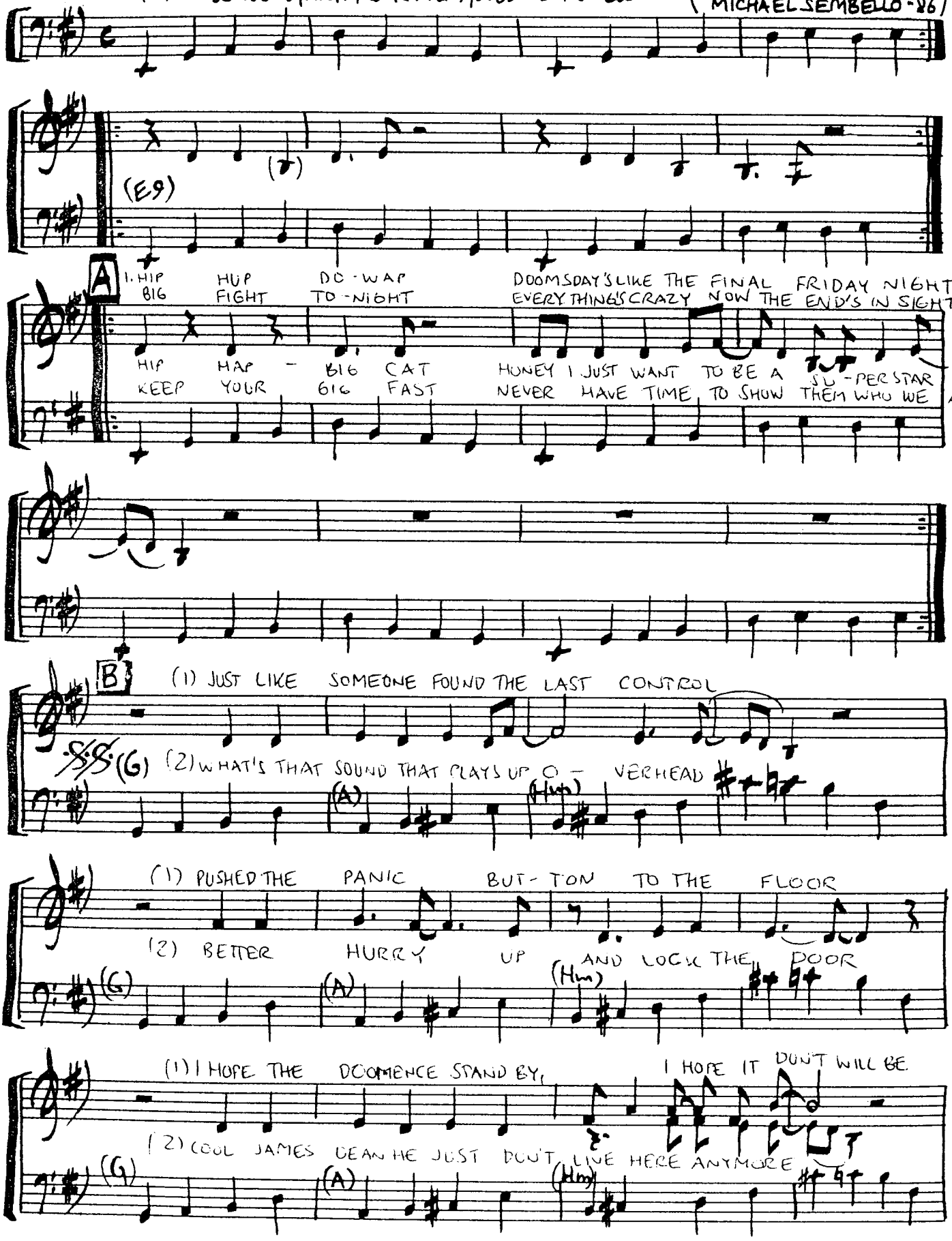



Dm11
Gm7
Dm7
C
Gm7
B♭Δ9
Dm11
(Dm7 G/D)
Dal 𝄋 al CODA
CODA
Dm7
(8va Basso)
(BASS 8va Basso)
D
Gm7
Gm9
C/G
Gm7
Gm9
C
E (Guitar solo)
F (Bass solo)
A A B
A A
B
A
C
C

FUNKABILLY SWING

(FROM THE RECORD: "WITHOUT WALLS" ~ MICHAEL SEMBELLO - 86)

WRITTEN BY: MICHAEL SEMBELLO, RICHARD RUDOLPH, BOBBY CALDWELL



(FUNKABILLY SWING - 2)

(1) BABY GIVE YOUR LOVE TO ME

(2) BABY GIVE YOUR LOVE TO ME

(A9)

(1) AIN'T MUCH TIME AS YOU CAN SEE

(2) AIN'T MUCH TIME AS YOU CAN SEE

(A9) (A9)

C

1, 2, 3, 4, 5, 6, 7 - MA - MA DON'T LIKE THAT FUNKABILLY SWING

(E9)

(piano fill 8va)

vocal fill

1, 2, 3, 4, 5, 6, 7 - MA - MA DON'T LIKE THAT FUNKABILLY SWING

(X NO REPEAT D.S.)

(2X REPEAT - CONTINUE

IT'S MY THING.

D ("SWING-WALKIN')

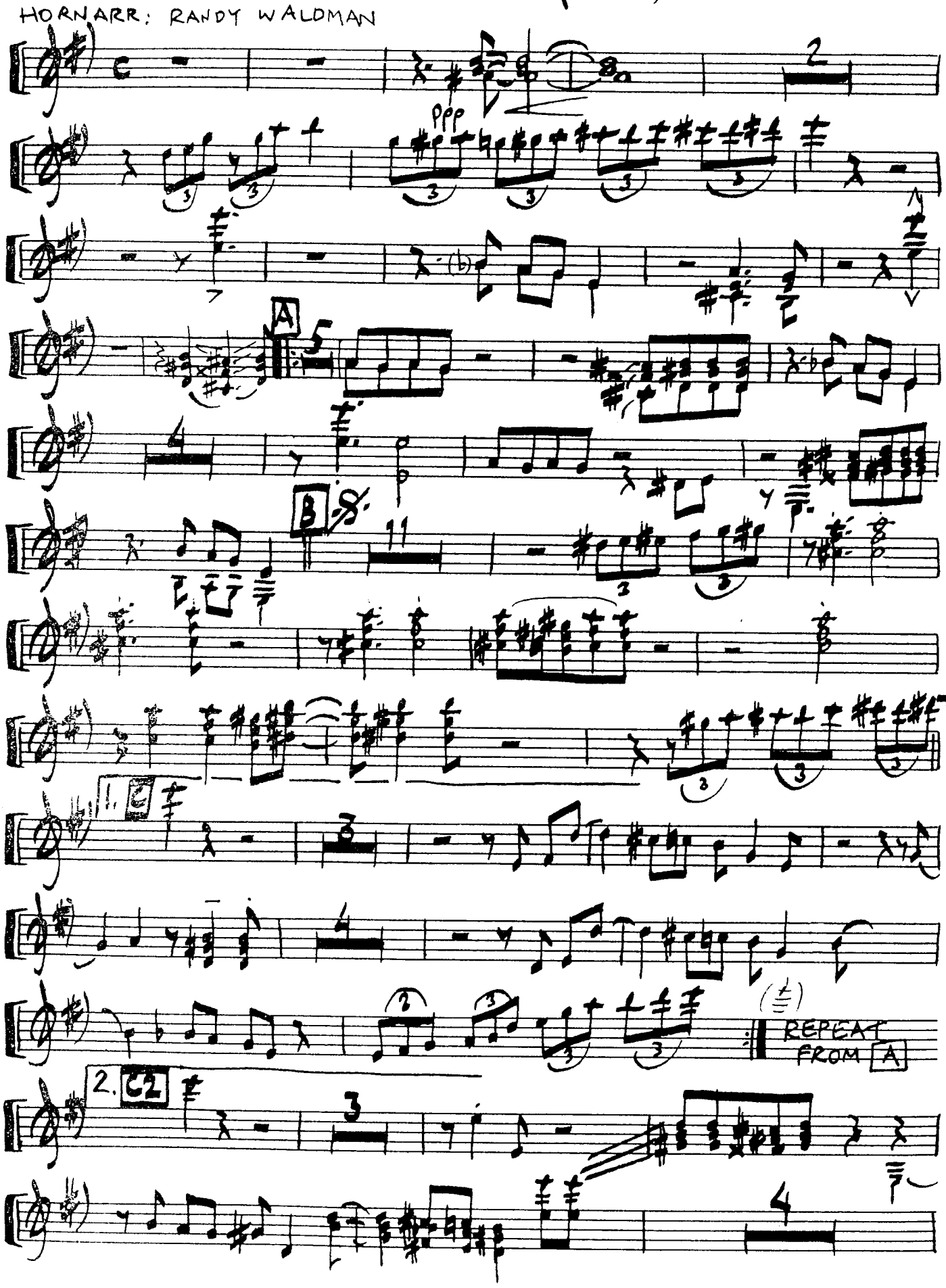
(A9)

(H7) E9 (A) (DRUMS)

D.S. REPEAT TIL FADE C

FUNKABILLY SWING (Horns)

HORN ARR: RANDY WALDMAN



(FUNKABILLY SWING -2)

p p p

8va

8va bass

DRUMS

CODA

gliss

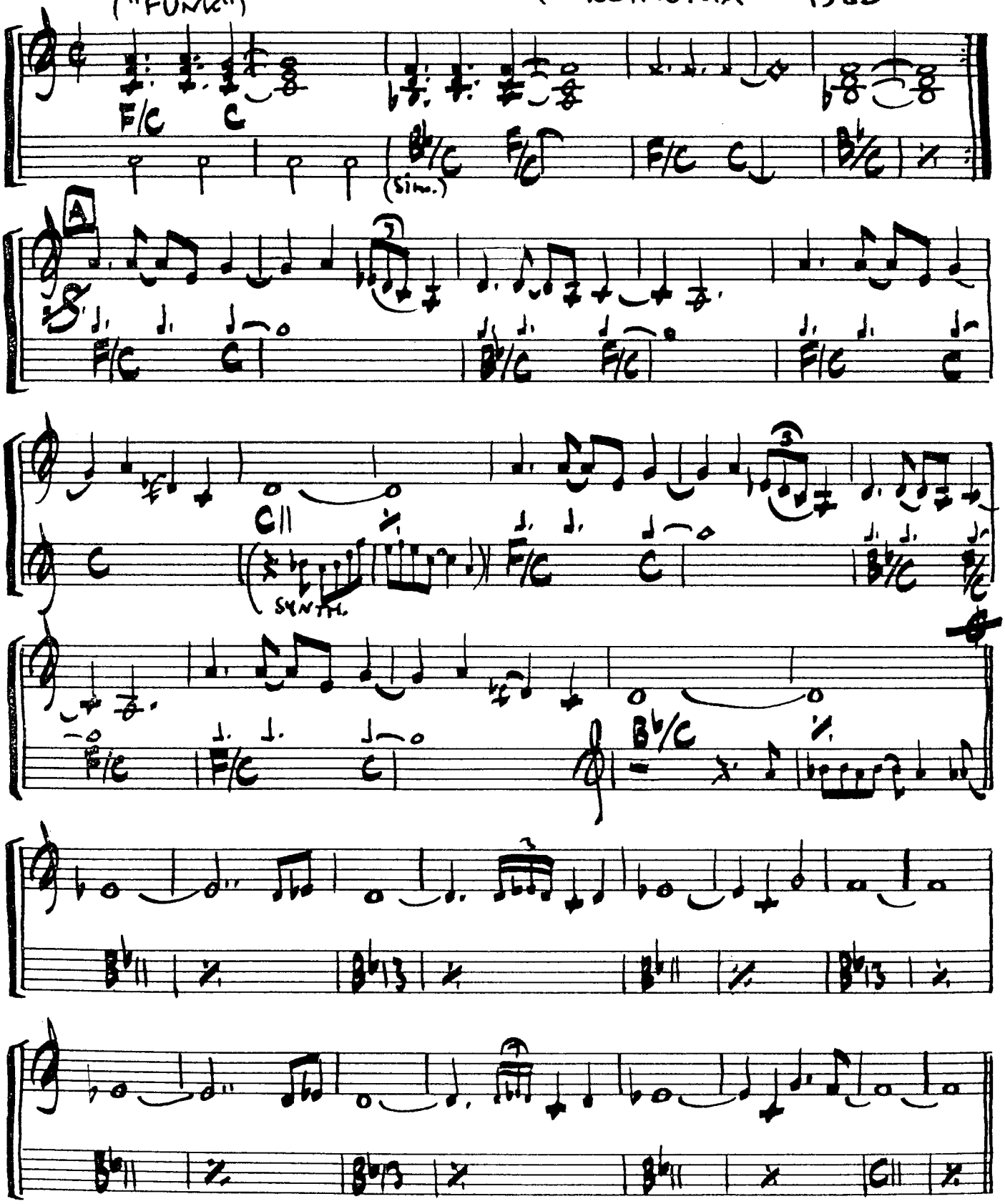
ETC (fills on harmonica till fade)

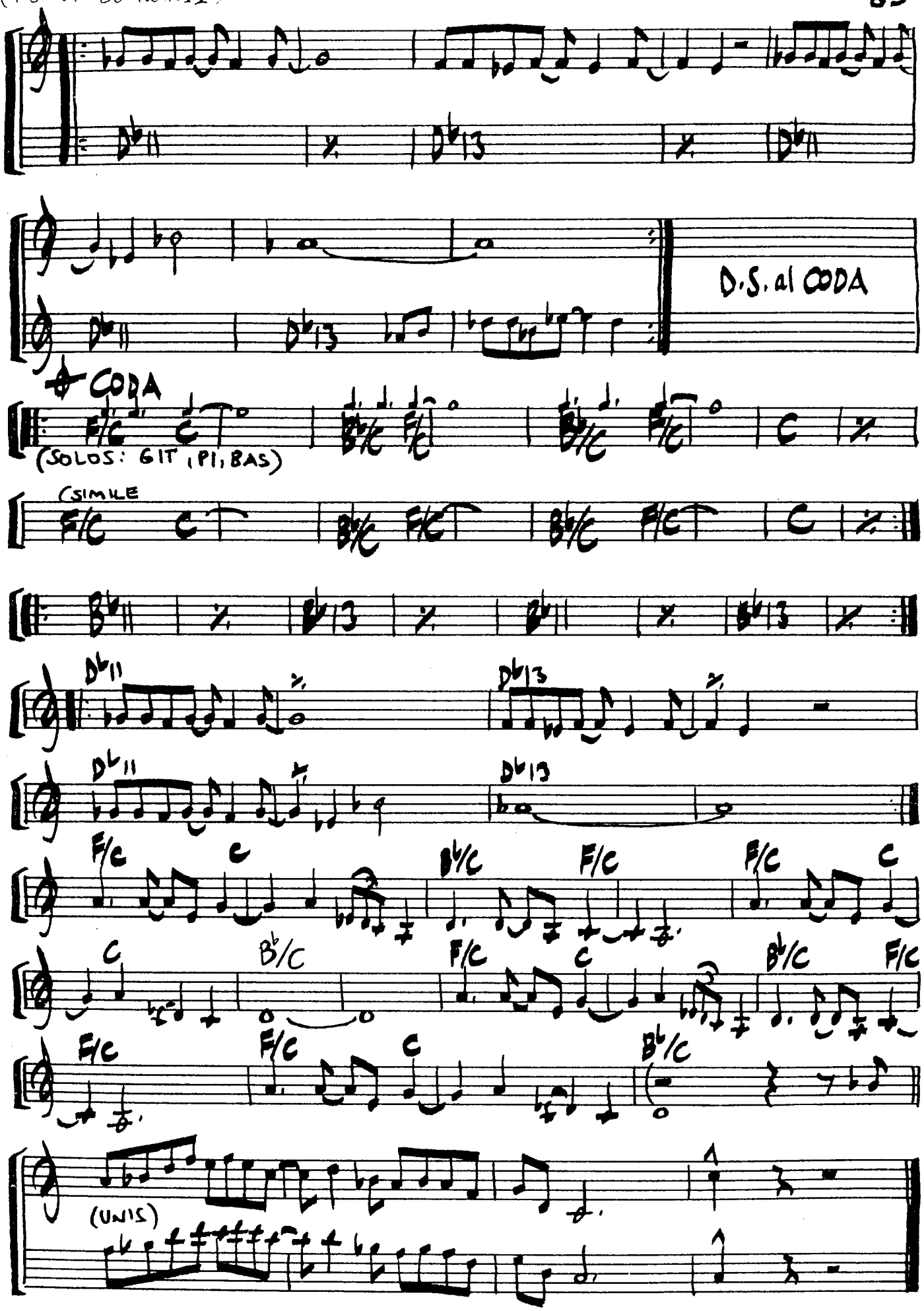
FUNKY PUMPKINS

WRITTEN BY:
HARLAN ROGERS

("FUNK")

(FROM THE RECORD:
"MORE THAN A FEELIN'"
—KOINONIA ~ 1983)

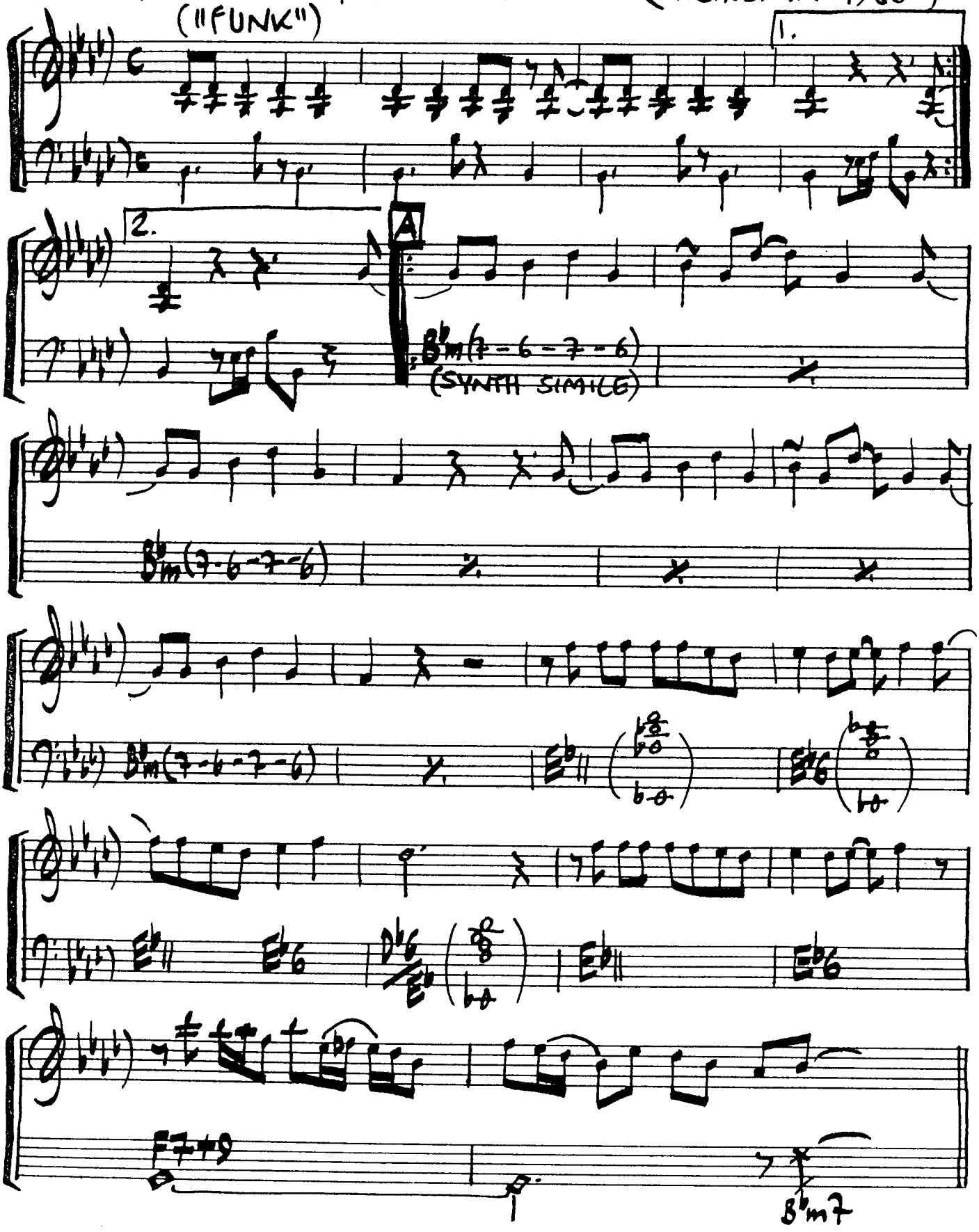


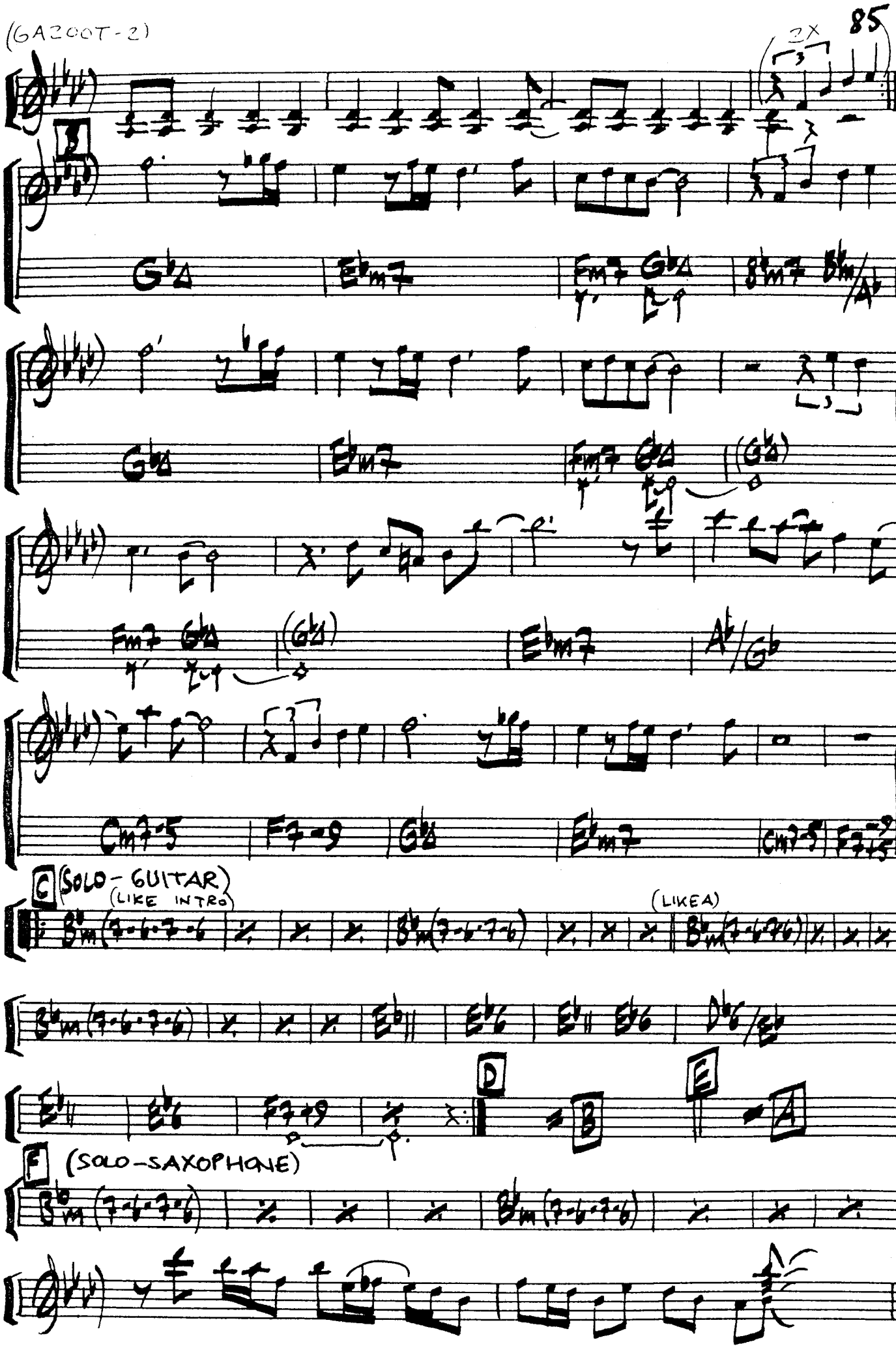

D.S. al CODA
CODA
(SOLOS: GIT, PI, BAS)
(SIMILE
(UNIS)

GAZOOT

WRITTEN BY: ALEX ACUNA, JUSTO ALMARIO, HADLEY HOCKENSMITH, ABRAHAM LABORIEL, BILL MAXWELL, HARLAN ROGERS

(FROM THE RECORD: "FRONTLINE" — KOINONIA - 1986)




2X
B
G♭Δ
E♭m7
Fm7 G♭Δ
B♭m7 B♭m/A♭
G♭Δ
E♭m7
Fm7 G♭Δ
(G♭Δ)
Fm7 G♭Δ
(G♭Δ)
E♭m7
A♭/G♭
Cm7-5
F7-9
G♭Δ
E♭m7
Cm7-5
F7-5
C
(SOLO - GUITAR)
(LIKE INTRO)
B♭m(7-6-7-6)
(LIKE A)
B♭m(7-6-7-6)
B♭m(7-6-7-6)
E♭
E♭6
E♭6
D♭6/E♭
E♭
E♭6
F7-9
D
B
E
A
F
(SOLO-SAXOPHONE)
B♭m(7-6-7-6)
B♭m(7-6-7-6)

THE GLORY OF LOVE

WRITTEN BY: DAVID FOSTER & PETER CETERA

("BALLAD")

(FROM THE RECORD: "SOLITUDE/SOLITAIRE" ~ PETER CETERA ~ 1986)

C | C | F/A | Bb | % | C

C | F/A | Bb | %

A

1. TONIGHT IT'S VERY CLEAR AS WE'REBOTH LYING HERE
2. SOMETIMES I JUST FORGET SAY THINGS I MIGHT REGRET
3. YOU'LL KEEP ME STANDING TALL YOU'LL HELP ME THROUGH IT ALL

C | % | G | %

(1) THERE'S SO MANY THINGS I WANT TO SAY
(2) IT BREAKS MY HEART TO SEE YOU CRY — ING
(3) I'M ALWAYS STRONG WHEN YOU'RE BESIDE ME

C/E | F | C/G | G

(1) I WILL ALWAYS LOVE YOU I WOULD NEVER LEAVE YOU A—
(2) I DON'T WANT TO LOOSE YOU I COULD NEVER MAKE IT A—
(3) I HAVE ALWAYS NEEDED YOU I COULD NEVER MAKE IT A—

C/E | F/A | Bb | Eb/G

(1) LONE
(2) LONE
(3) LONE

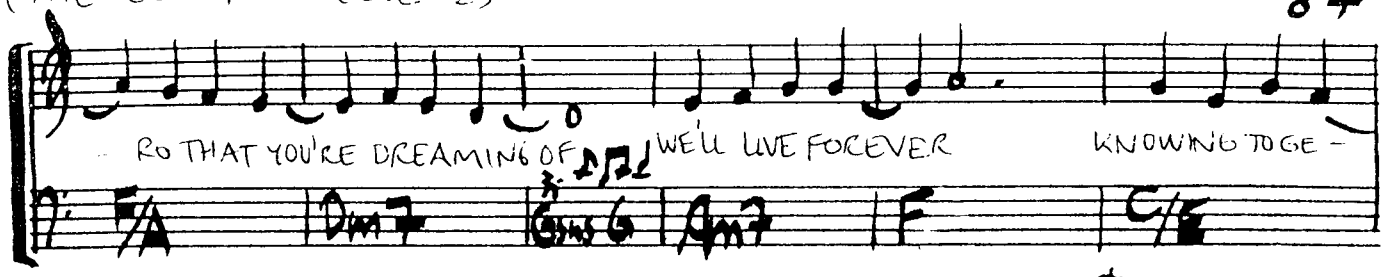
Ab | Bb/Ab | Ab | Bb/A

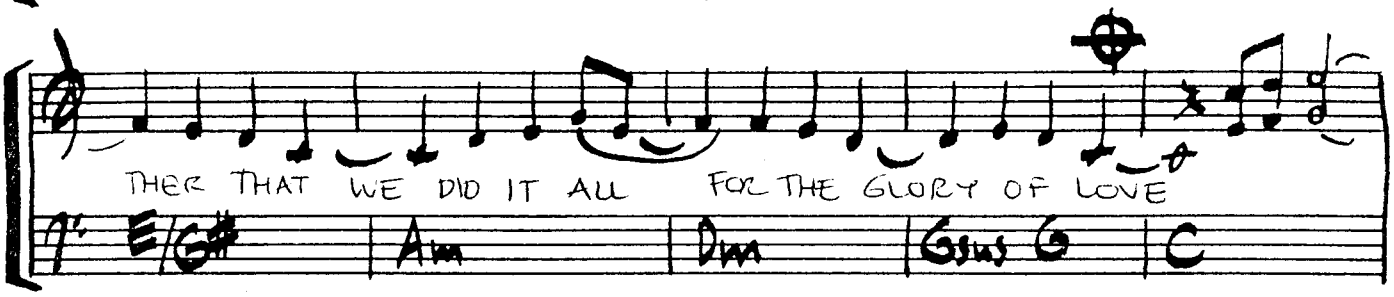
(FIRST TIME: Ab add9 | Ab | Ab add9)

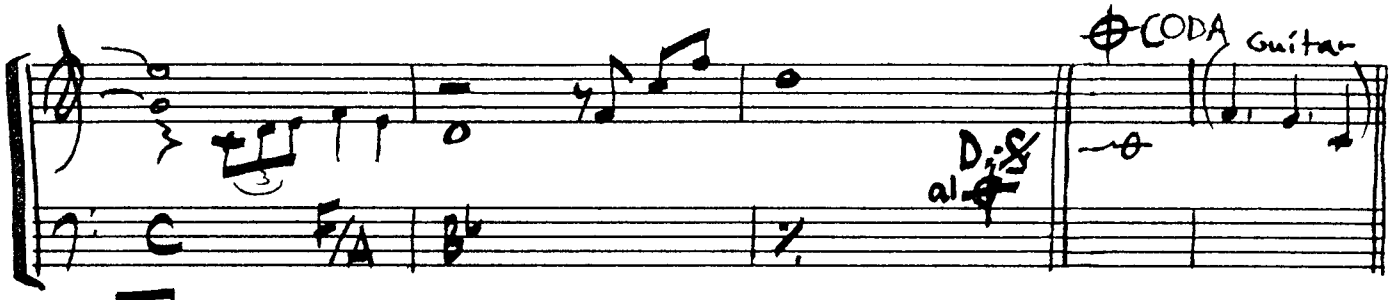
B

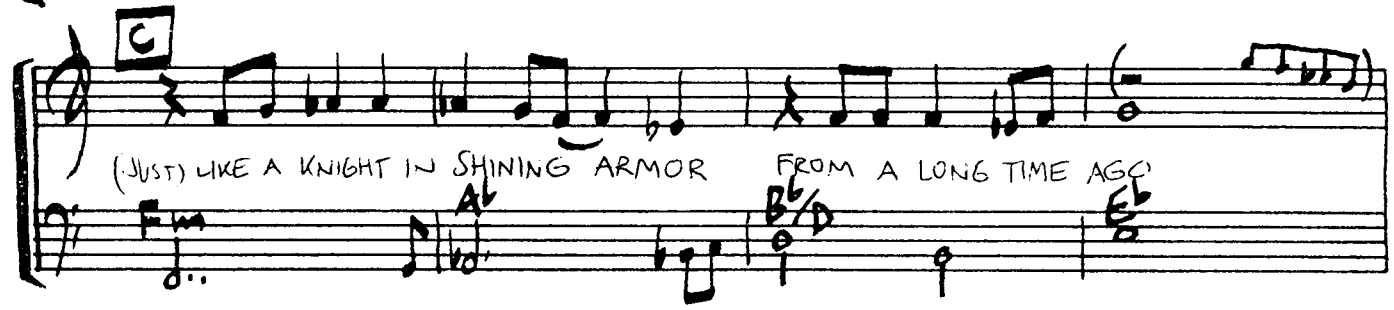
I AM A MAN WHO WILL FIGHT FOR YOUR HONOUR I'LL BE THE HE-

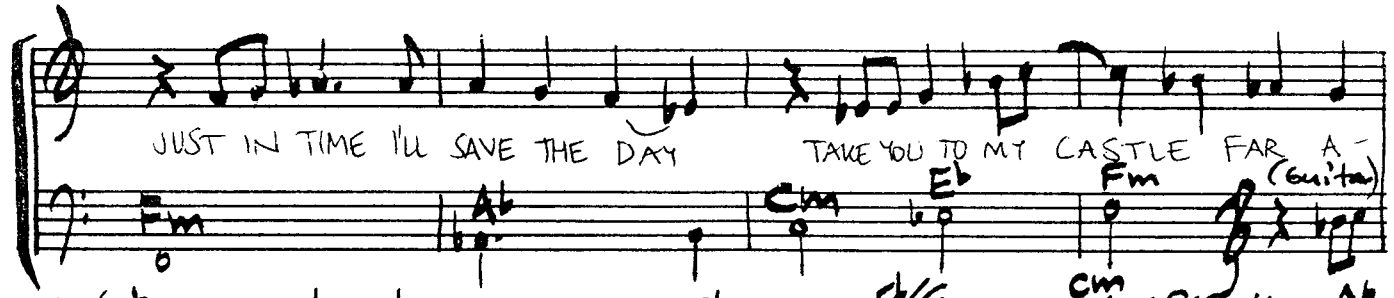
C | F | C/E | G sus | G | C


SO THAT YOU'RE DREAMING OF
WE'LL LIVE FOREVER
KNOWING TOGE -
F/A
Dm7
Gsus G
Am7
F
C/E

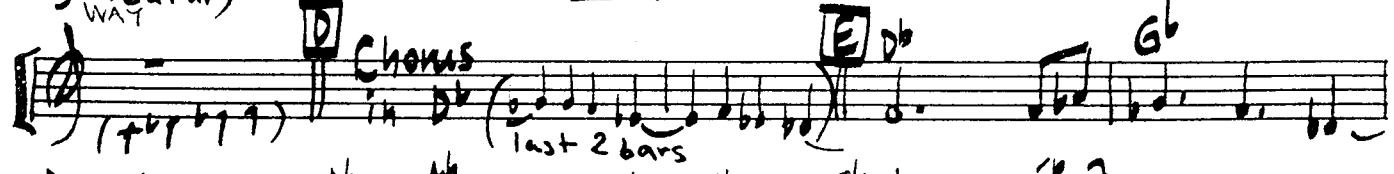

THER THAT WE DID IT ALL
FOR THE GLORY OF LOVE
E/G#
Am
Dm
Gsus G
C

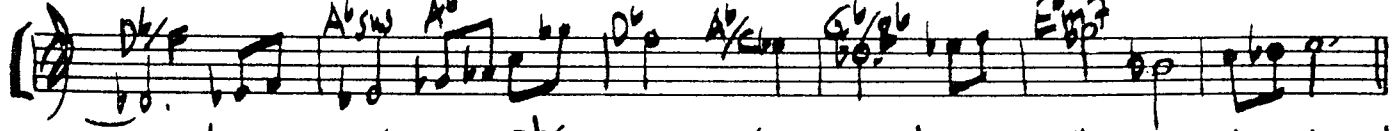

CODA
Guitar
C
F/A
Bb
D.S. al Coda


C
(JUST) LIKE A KNIGHT IN SHINING ARMOR
FROM A LONG TIME AGO
Fm
Ab
Bb/D
Eb


JUST IN TIME I'LL SAVE THE DAY
TAKE YOU TO MY CASTLE FAR A -
Fm
Ab
Cm
Eb
Fm
(Guitar)

Bb
Eb
Bb/D
Fsus F
Bb
Eb/G
Cm
Ab
WAY
(Guitar)


D
Chorus
in Db
last 2 bars
E
Db
Gb


Db/F
Absus
Ab
Db
Ab/Eb
Gb/Bb
Ebm7

Bbm7
Ebm7
Db/F
F/A
Bbm
Ebm7
Absus
Ab7
Db
WE'LL LIVE FOREVER
KNOWING TOGETHER THAT WE DID IT ALL FOR THE GLORY OF LOVE

GOTTA GET BACK TO LOVE

MUSIC: TOM KELLY / KERRY HATCH
LYRICS: TK

(FROM THE RECORD "RUNAWAY" BY BILL CHAMPLIN - 1981)

HΔ ("BALLAD") EΔ (Gitart) GbΔ Ab11

A

1. WHAT HAPPENED TO THAT OLD FEELING WE KNEW.
2. WHY CAN'T WE BE LIKE THE RAINBOW WE SEE

Db Δ9 % Fm7 %

(1) REMEMBER HOW MY LOVIN EYES WOULD DANCE ALL OVER YOU AND WHEN
(2) RIGHT BEHIND THE RAGING STORM THE COLOURS ALL AGREE OOOH

Ebm11 Ab11 Db Δ9 Ebm7 Ab11

(1) YOU TOUCHED MY HAND MAKIN' MY LOVE WAS THE PLAN STOP THE
(2) LAY DOWN BESIDE MY GIRL, AND WE'LL TALK ABOUT WHAT WENT WRONG, WE'LL TAKE THE

Db Δ % Fm7 %

CLOCK UPON THE WALL AND TURN IT BACK WHERE WE STARTED
SHADOW FROM OUR LOVE AND LET THE BRIGHT LIGHT START SHINING

Cb Δ9 % Ab11add13 Ab11add13 G7#11

B

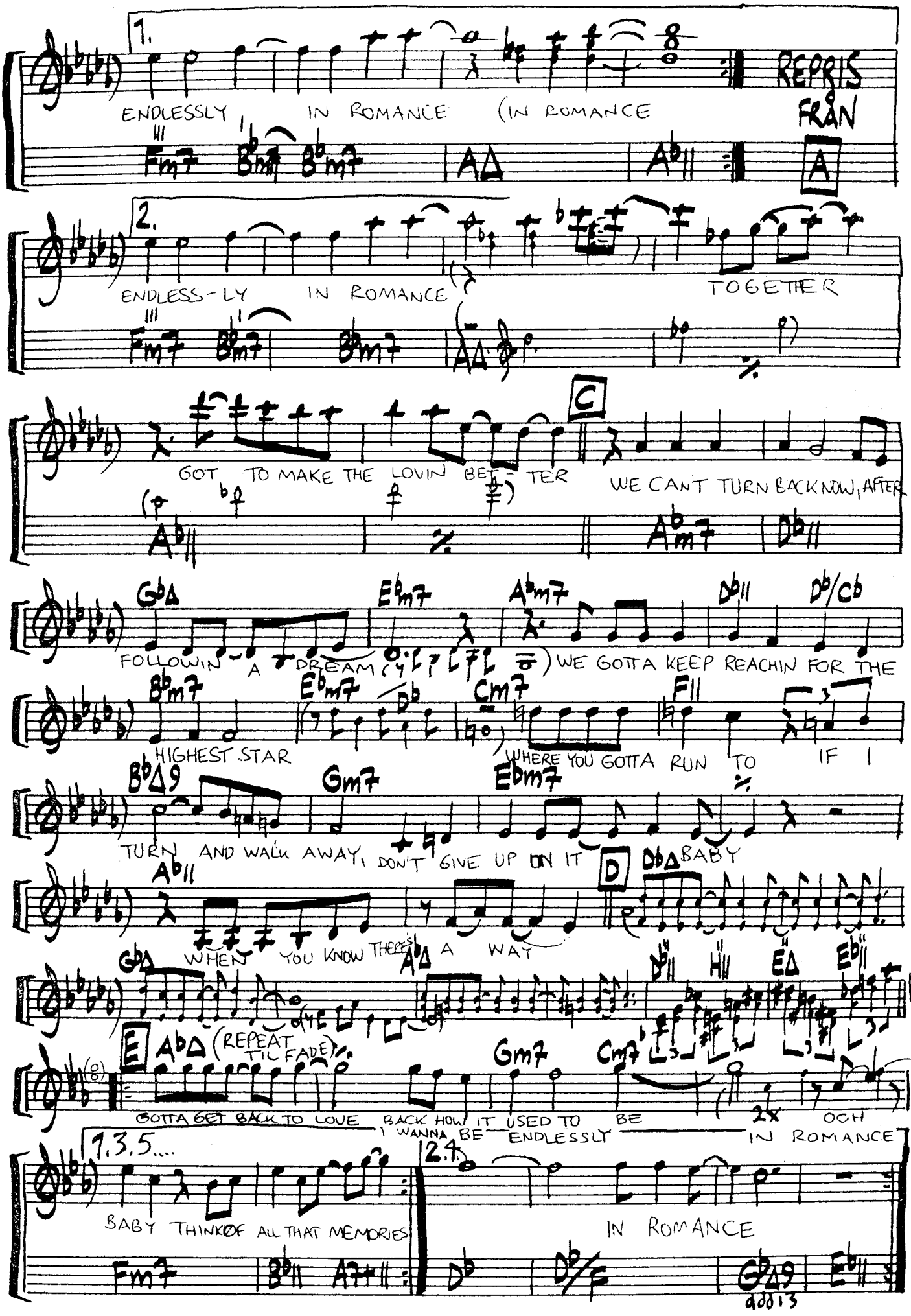
GOTTA GET BACK TO LOVE, BACK HOW IT USED TO BE, OOH

Gb Δ % Fm7 Bbm7 Bbm7

(STÄMMOR SOM TIDIGARE)

BABY THINK OF ALL THE MEMORIES, GOTTA GET BACK TO LOVE, I WANNA BE

Ebm7 Ab11 G7#11 Gb Δ %


1.
ENDLESSLY IN ROMANCE (IN ROMANCE
REPRIS FRAN
Fm7 Bbm7 Bbm7 AΔ Ab11
A
2.
ENDLESS-LY IN ROMANCE
TOGETHER
Fm7 Bbm7 Bbm7 AΔ
C
GOT TO MAKE THE LOVIN BET-TER
WE CAN'T TURN BACK NOW, AFTER
Ab11 Abm7 Db11
GbΔ Ebm7 Abm7 Db11 Db/Cb
FOLLOWIN' A DREAM
WE GOTTA KEEP REACHIN FOR THE
Bbm7 Ebm7 Db Cm7 F11
HIGHEST STAR
WHERE YOU GOTTA RUN TO IF I
BbΔ9 Gm7 Ebm7
TURN AND WALK AWAY, DON'T GIVE UP ON IT
D
DbΔ BABY
Ab11
WHEN YOU KNOW THERE'S A WAY
GbΔ AbΔ Db11 H11 EΔ Eb11
E
AbΔ (REPEAT TIL FADE)
Gm7 Cm7
GOTTA GET BACK TO LOVE BACK HOW IT USED TO BE
I WANNA BE ENDLESSLY IN ROMANCE
2x OCH
1.3.5....
BABY THINK OF ALL THAT MEMORIES
Fm7 Bb11 A7+11
2.4.
IN ROMANCE
Db Db/F Gb9 Eb11
add13

GOSPEL

WRITTEN BY: MATZ NILSSON

(FROM THE RECORD: "PARK OF THE TOWN" ~HAWKON FLIGHT ~1986)

INTRO ("FUNK")

(SYNTH) Em7 D/F#G D/G# A D Em7 D/F#G D/G# A D

A

Hm11 B♭7+5 A13sus A7 Hm11 B♭7+5 A13sus A7

(ONLY X) (2X)

F#7/A# Hm11 B♭7+5 A13sus A7

B Em11

(BASS MELODY)

Dadd9

F#m7-5 H13-9

Em7 A11 (GUITAR)

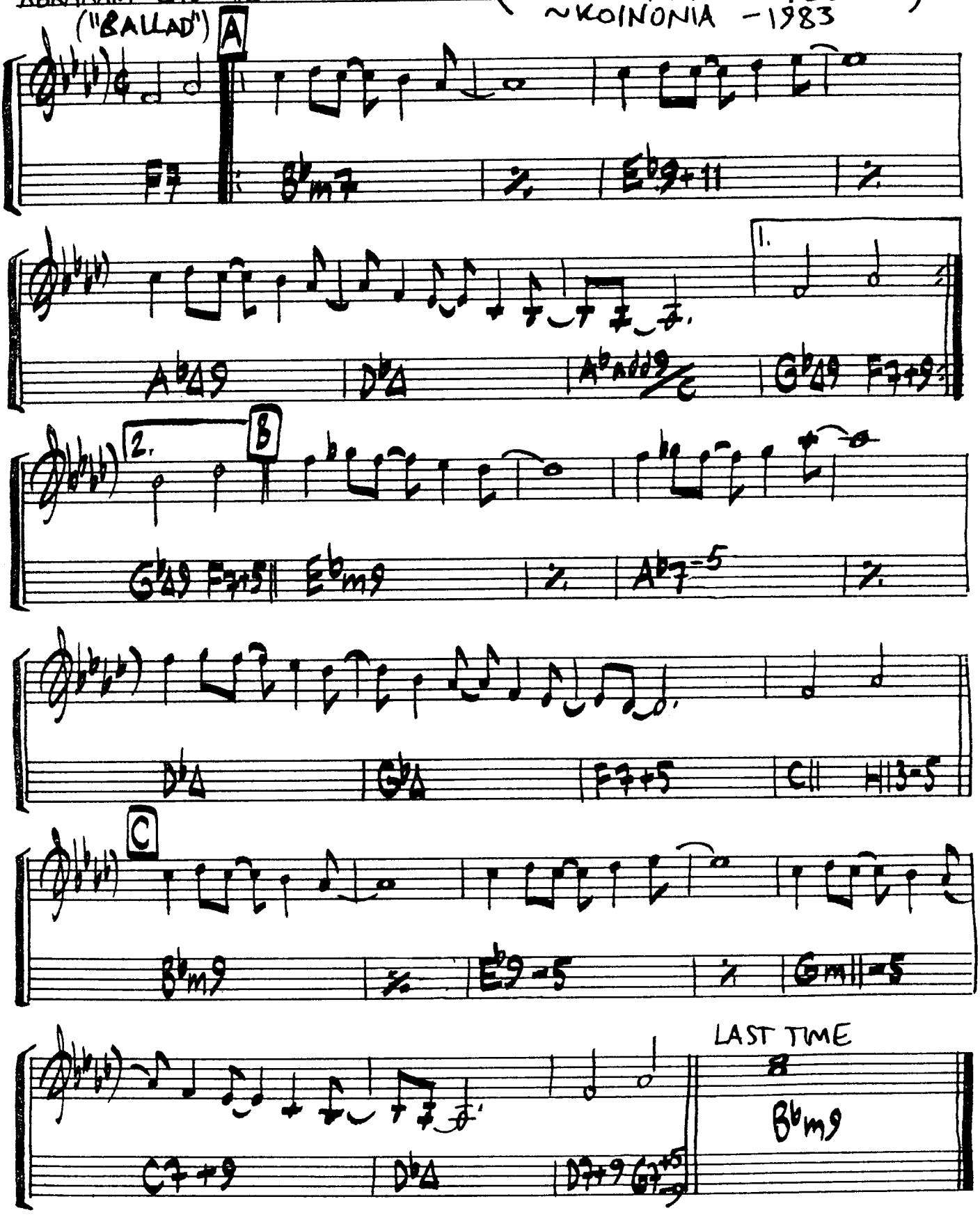
(GUITARSOLO) (KEYB. SOLO)

A A B (CHORD CHANGES DOUBLE SPEED) INTRO

GRACEFUL

WRITTEN BY:
ABRAHAM LABORIEL
("BALLAD")

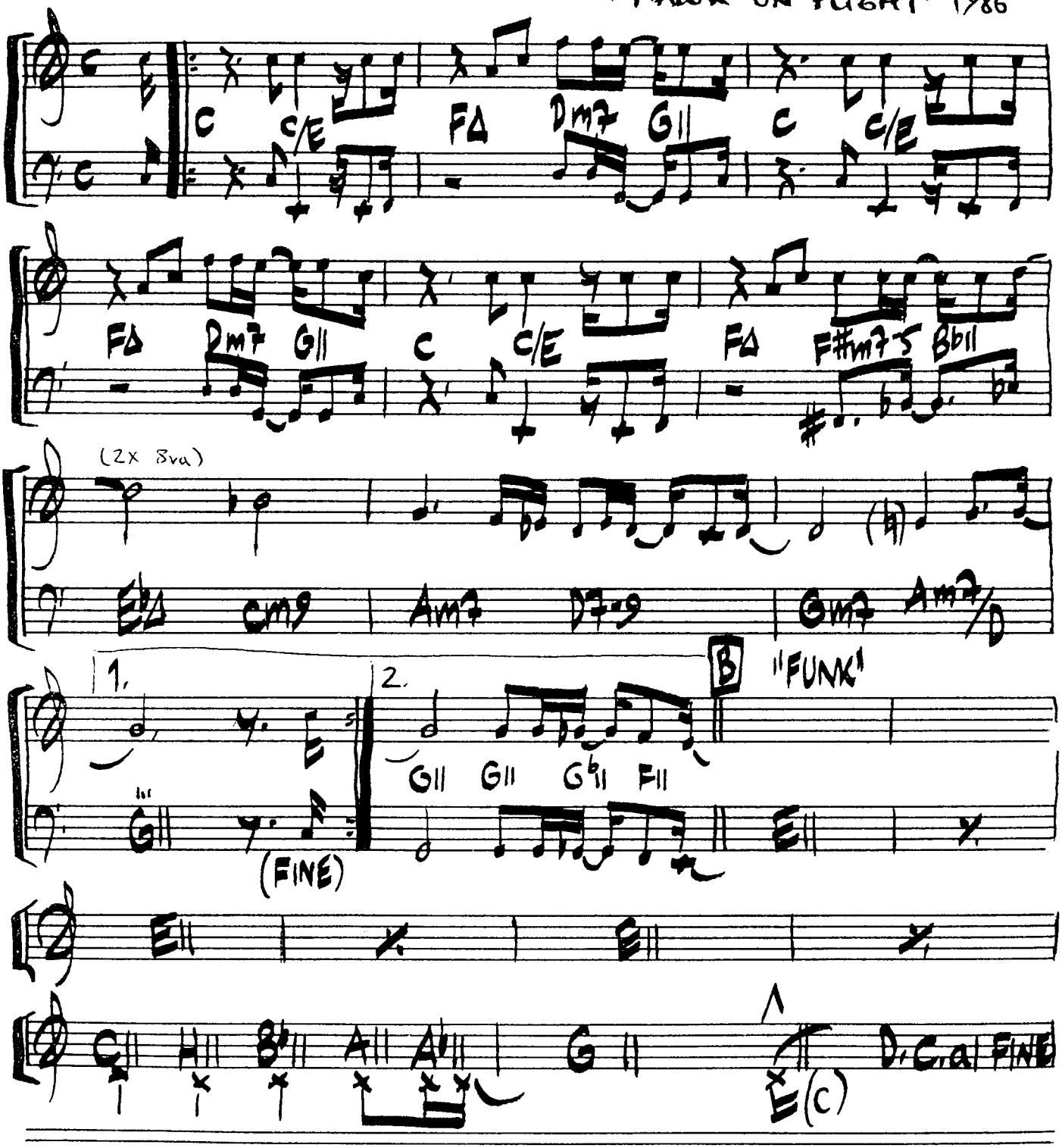
(FROM THE RECORD: "MORE THAN A FEELIN'
~KOINONIA -1983)



HAPPY FACE

WRITTEN BY:
LARS JANSSON

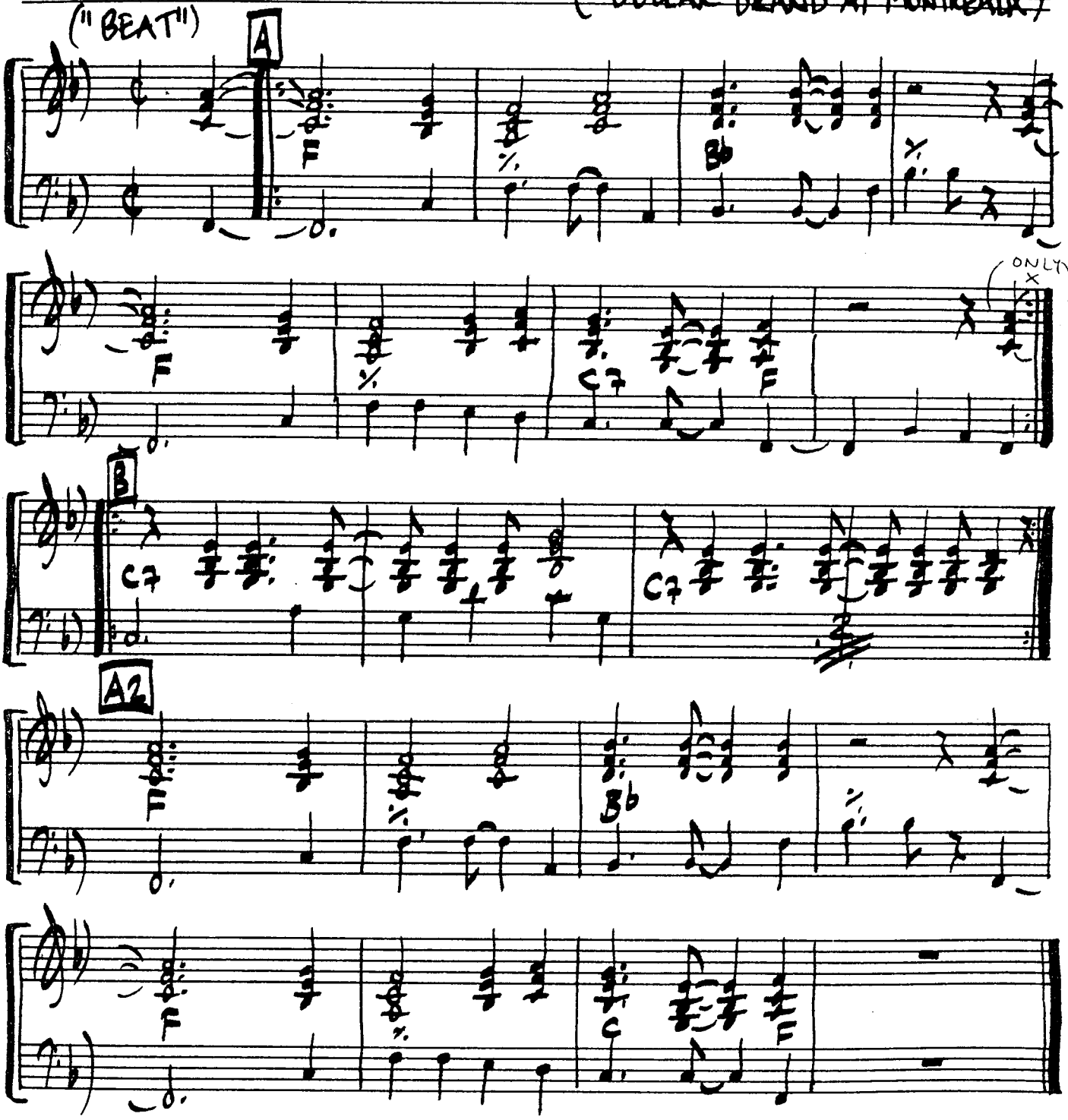
(FROM THE RECORD:
"TALK OF THE TOWN" ~
HAWK ON FLIGHT ~ 1986)



HOMECOMING SONG

WRITTEN BY:
DOLLAR BRAND
("BEAT")

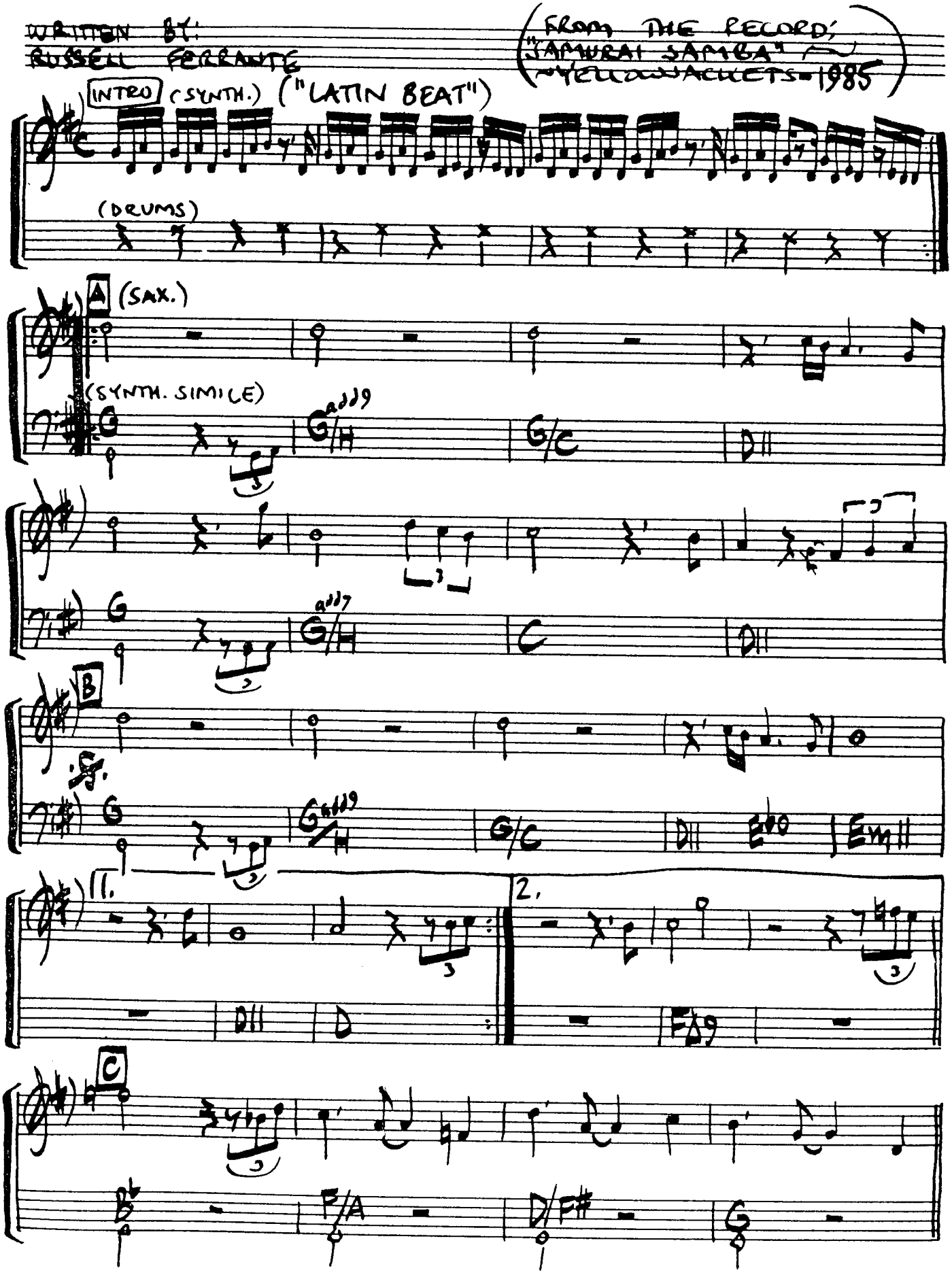
(FROM THE RECORD: "1980 DOLLAR BRAND AT MONTREAUX)



HOMECOMING

WRITTEN BY:
RUSSELL FERRANTE

(FROM THE RECORD: "SAMURAI SAMBA" — YELLOWJACKETS - 1985)



(HOMECOMING-2)

D

(C D/C G/C) (D/C G/C D7/C)

(Cm7 F7/C Cm9) (Am/D Hm/D G/D)

(REPEAT ONLY AFTER D.C.)

E

Bb Badd9/D Bb/Eb F

Bb Badd9/D Eb F

F

G Gadd9/F G/C D Eb

Em D D

G 4X (SYNTH. SOLO)

G Em C D

D.S. AL CODA (Repeat in D)

CODA

B 2. E

(REPEAT TIL FADE)

HOLD ME 'TIL THE MORNIN' COMES

MUSIC: DAVID FOSTER
LYRICS: PAUL ANKA

(HÄMTAD FRÅN LP'N "WALK A FINE LINE" ~ PAUL ANKA ~ 1983)

("BALLAD")

Ab m | Ab m7/Gb | Db/F | Gb | Gb add9/Bb | Cb add9 | Ab m | Ab m7/Gb | Db/F

A

1. TWO BROKEN HEARTS NEITHER ONE KNOWS WHAT TO SAY
LOOK AT US NOW WE'RE REACHIN BACK FOR YESTERDAY

2. WHERE SHALL WE START A TENDER WORD THAT WE CAN SHARE
LOOK AT US NOW WANTING MORE THAN WORDS CAN SAY

Gb | % | Gb | Gb/F | Gb/Eb | Gb/Db

(1) BOTH FALLING FROM LOVE BUT NOT QUITE ALL THE WAY
WANTING TO KNOW IF OTHER WANTS TO STAY

(2) AND IF WE BE-LIEVE IN TIME WE WILL GET THERE
BOTH FALLING IN LOVE BUT THIS TIME ALL THE WAY

Ab m7 | Eb m7 | Ab m7 | Db 11

B (2X DIRECT TILL B2)

(1) AF-TER ALL I'M THE ONE WHO SAID WE'RE THROUGH. (NOW) I CAN'T LIVE WITHOUT
(2)

Ab m | Ab m7/Gb | Db/F | Gb | Gb add9/Bb | Cb | Ab m7

YOU ANY-MORE

B2

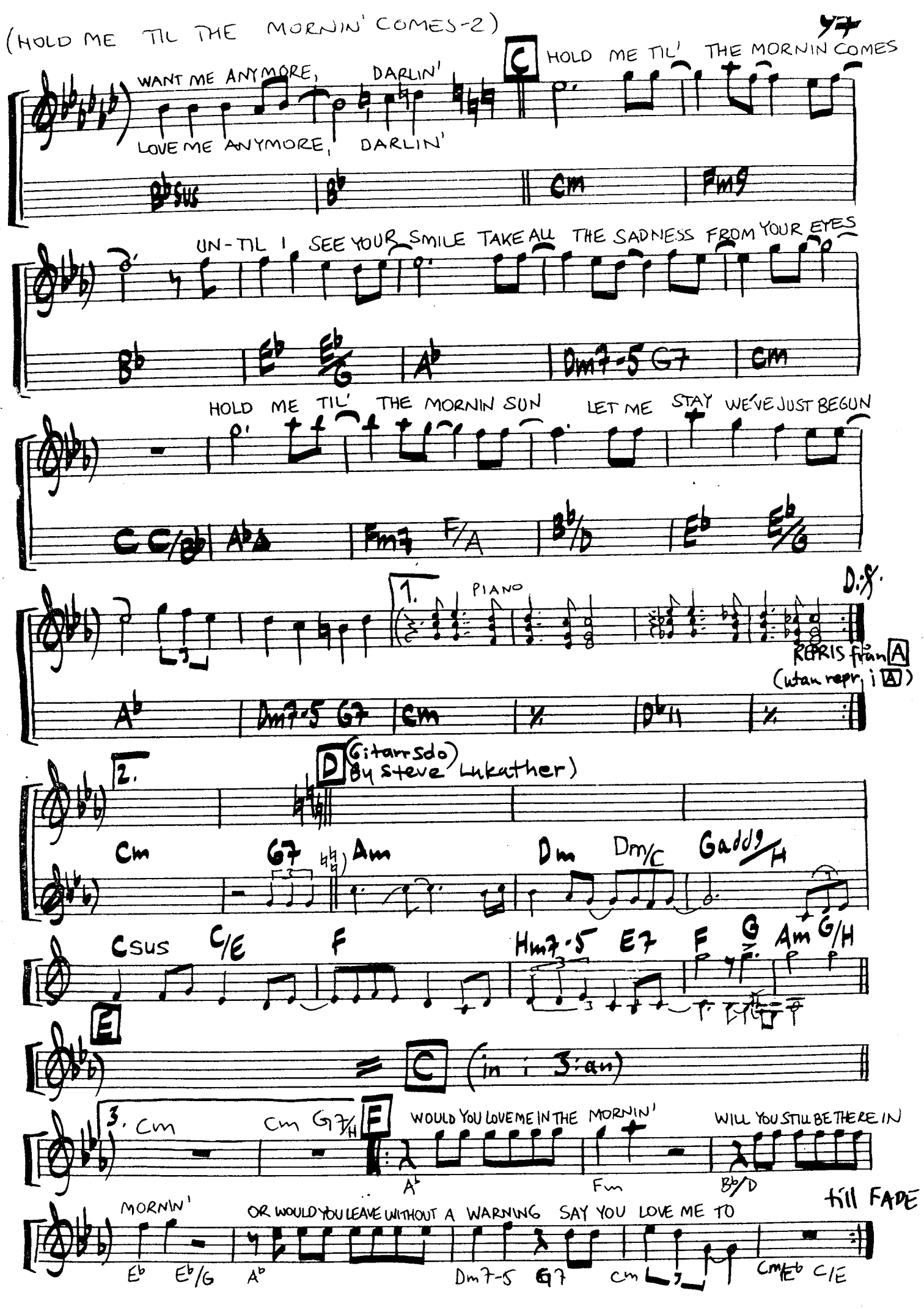
OUT THERE LOST THERE'S A
OUT THERE LOST ARE THE

Db 11 | Gb Gb sus | Gb Eb7/G | Ab m | Ab m7/Gb | Db/F

DREAM THAT CAN'T COME TRUE. IS IT WORTH THE REACHIN FOR DON'T YOU
WORDS "I STILL LOVE YOU". ARE THEY WORTH THE REACHIN FOR DO YOU

Gb | Gb add9/Bb | Cb | Ab m7 | %

(HOLD ME TIL THE MORNIN' COMES-2)



HOLD THE LINE

WRITTEN BY:
DAVID PAICH

("SHUFFLE")

(FROM THE RECORD: "TOTO" ~1978)

(PIANO

(WITH DRUMS)

(PIANO simile)

F#m A/C# D E Esus E F#m A/C# D E C#m7 C#m7

A 1. IT'S NOT IN THE WAY THAT YOU HOLD ME IT'S NOT IN THE WAY YOU SAY YOU'

2-3 IT'S NOT IN THE WAY THAT YOU TOLD ME IT'S NOT IN THE WAY YOU SAY YOU'RE

Hm C#m7 F#m C#m7 C#m7 Hm7 C#m7

CARE IT'S NOT IN THE WAY THAT YOU'VE BEEN TREATIN MY FRIENDS

(2-3) MINE IT'S NOT IN THE WAY THAT YOU CAME BACK TO ME

F#m C#m7 C#m7 Hm7 C#m7 D E C#m7 C#m7

(1) IT'S NOT IN THE WAY THAT YOU STAYED TIL THE END

(2-3) IT'S NOT IN THE WAY THAT YOUR LOVE SET ME FREE

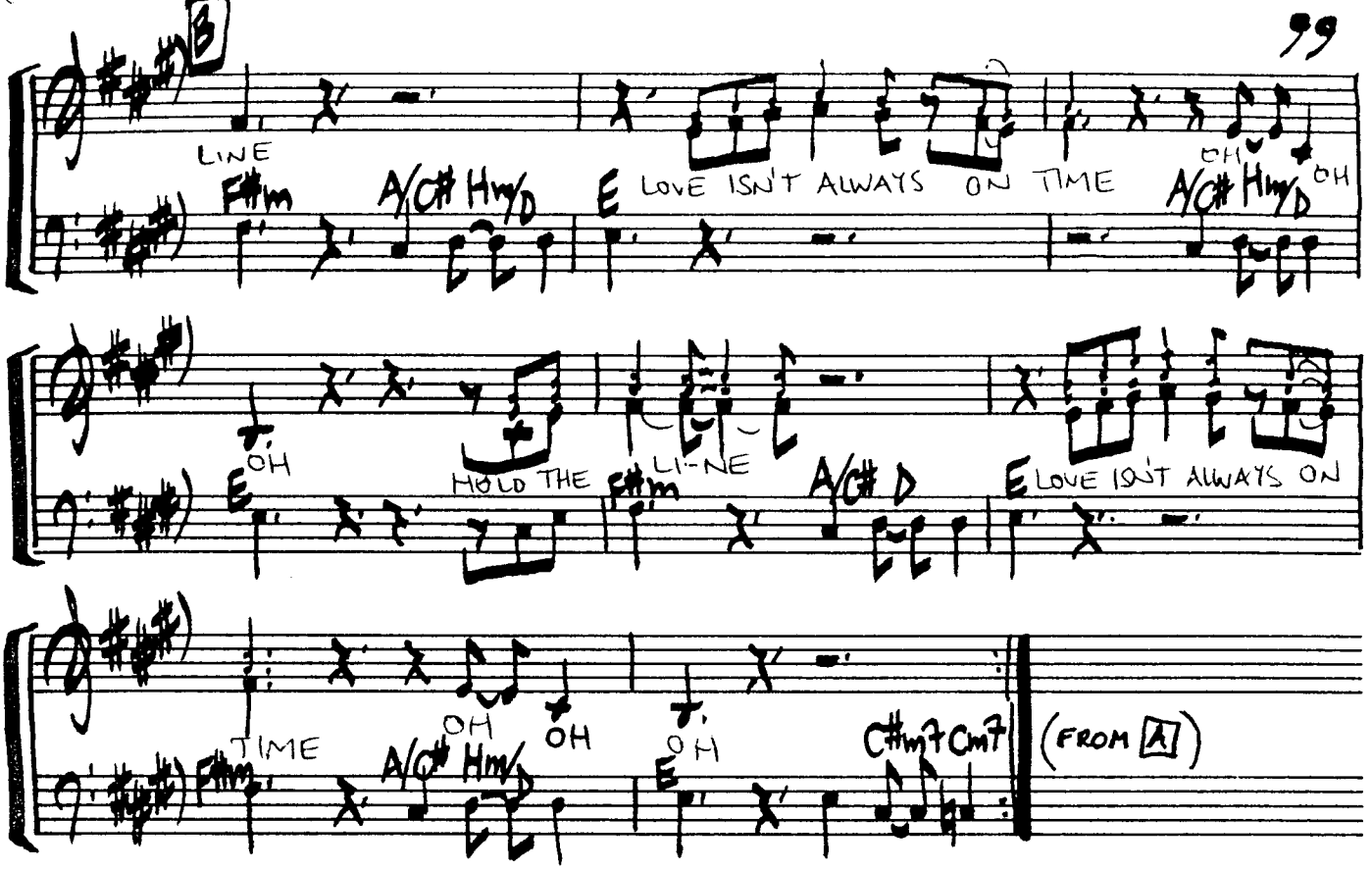
Hm7 C#m7 D E C#m7 C#m7

(1) IT'S NOT IN THE WAY THAT YOU LOOK OR THE THINGS THAT YOU SAY THAT YOU'LL DO, HOLD THE

(2-3) IT'S NOT IN THE WAY THAT YOU LOOK OR THE THINGS THAT YOU SAY THAT YOU'LL DO HOLD THE

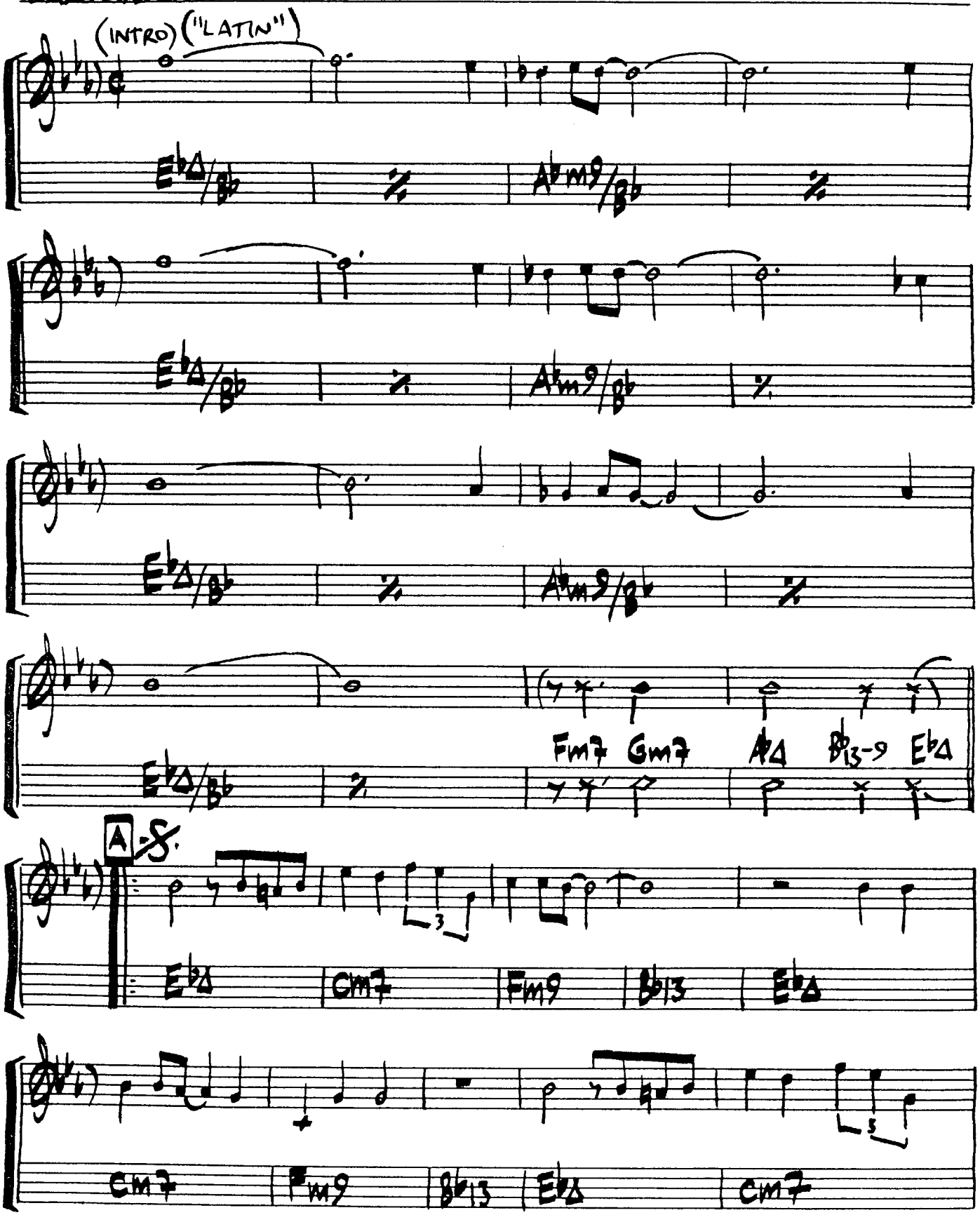
Hm7 C#m7 D E

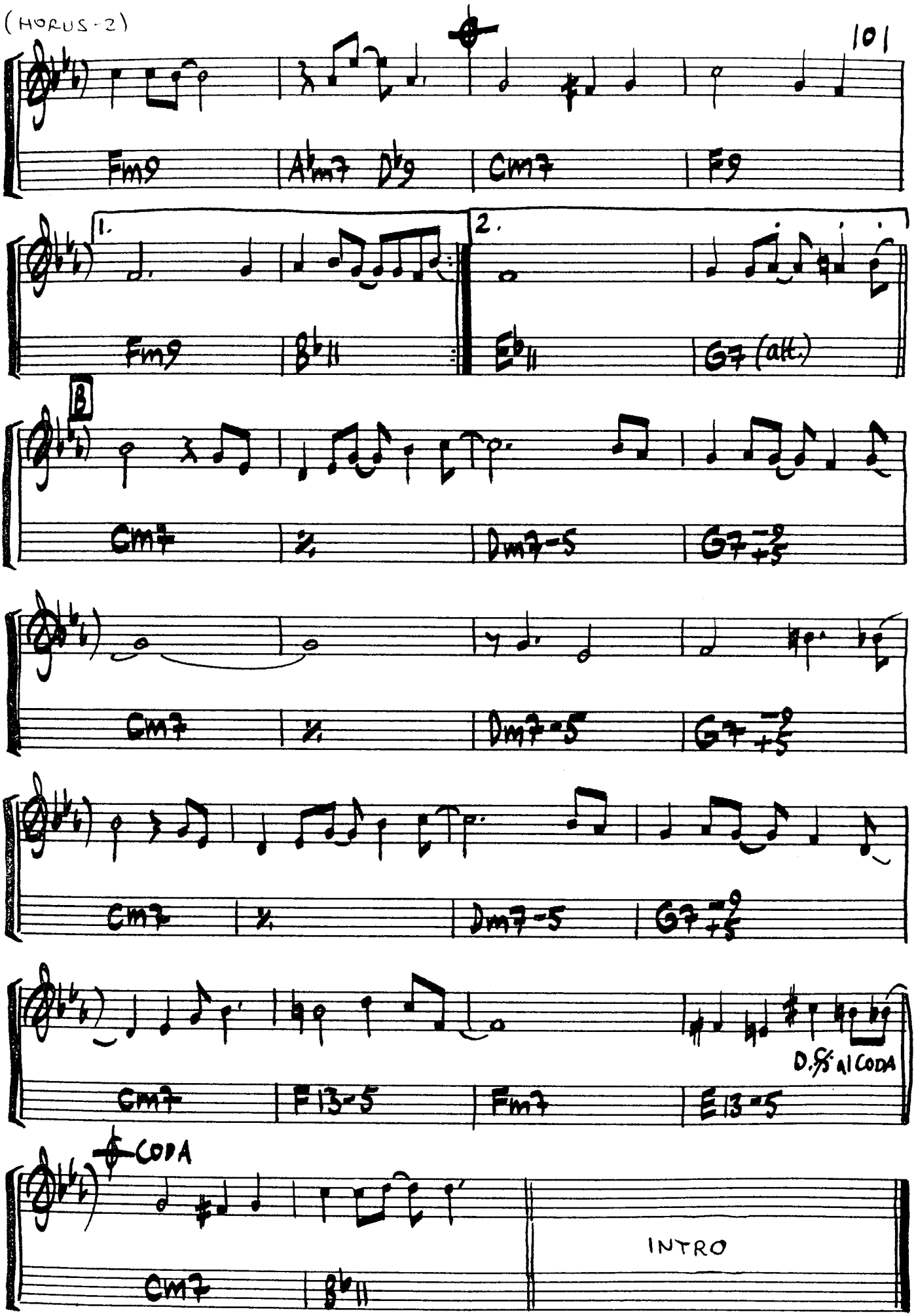
(HOLD THE LINE - 2)



HORUS

WRITTEN BY:
LARS JANSSON



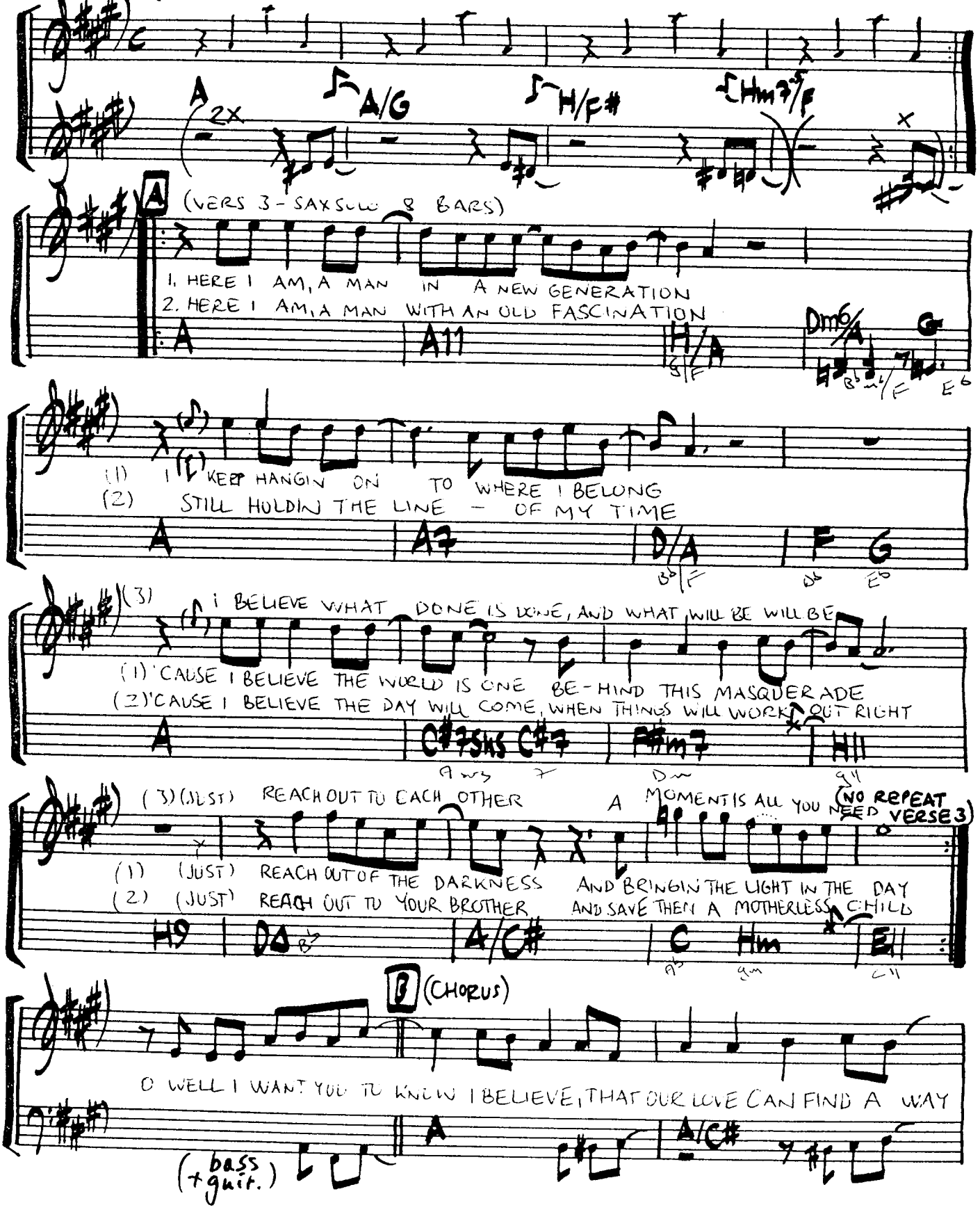

Fm9
A♭m7
D♭9
Cm7
F9
1.
Fm9
B♭11
2.
E♭11
G7 (alt.)
B
Cm7
%
Dm7-5
G7 -9 +5
Cm7
%
Dm7-5
G7 -9 +5
Cm7
%
Dm7-5
G7 -9 +5
Cm7
F13-5
Fm7
E13-5
D.S. al CODA
CODA
Cm7
B♭11
INTRO

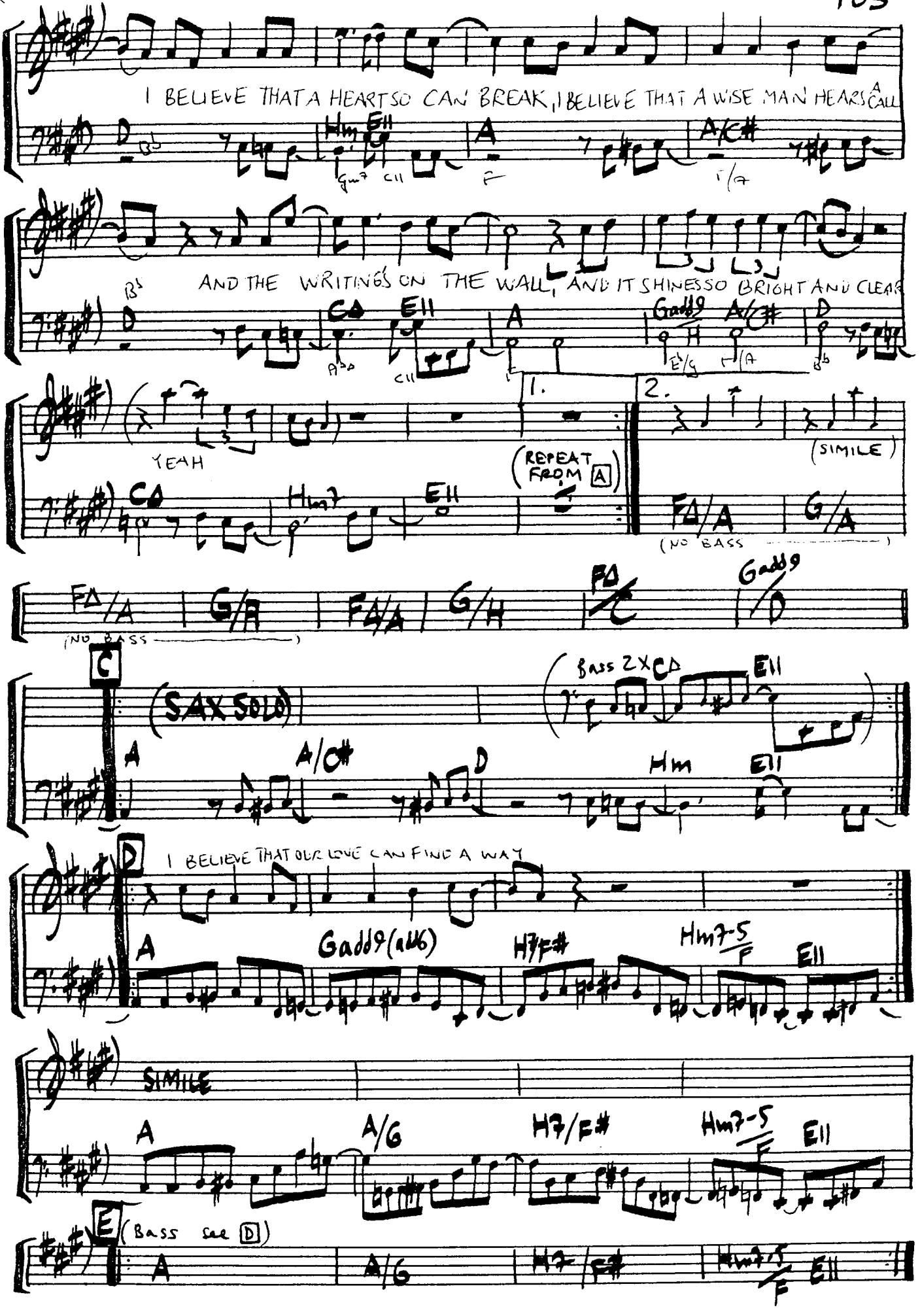
I BELIEVE

WRITTEN BY: ROSS & GINO VANNELLI

("GOSPEL BEAT")

(FROM THE RECORD: "NIGHTWALKER" ~ GINO VANNELLI ~ 1981)



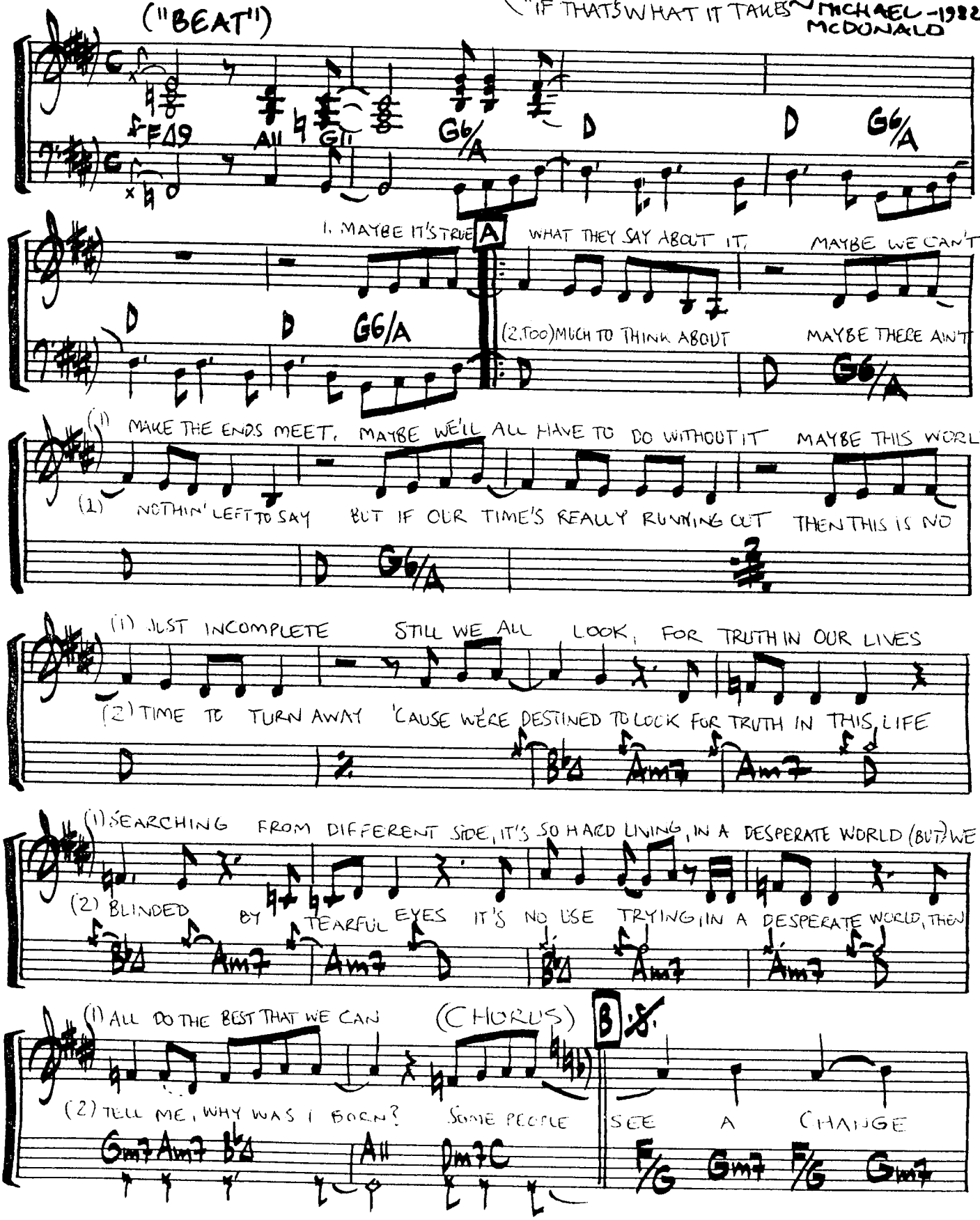

I BELIEVE THAT A HEART SO CAN BREAK, I BELIEVE THAT A WISE MAN HEARS A CALL
AND THE WRITING'S ON THE WALL, AND IT SHINES SO BRIGHT AND CLEAR
YEAH
1.
2.
(REPEAT FROM A)
(SIMILE)
(NO BASS)
(SAX SOLO)
(Bass 2X)
I BELIEVE THAT OUR LOVE CAN FIND A WAY
SIMILE
(Bass see D)

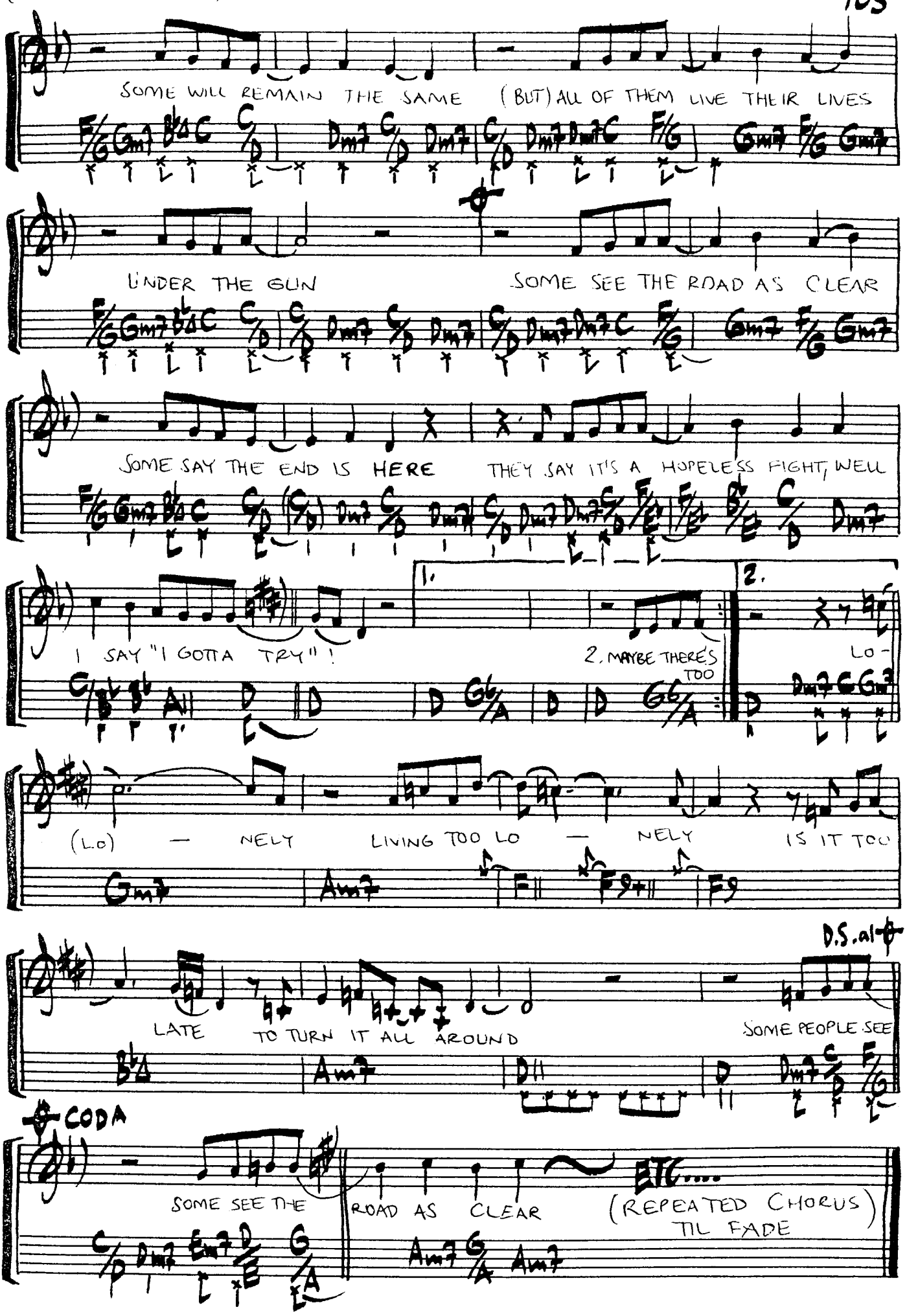
I GOTTA TRY

WRITTEN BY: MICHAEL McDONALD & KENNY LOGGINS

(FROM THE RECORD: "HIGH ADVENTURE" ~ KENNY LOGGINS 1982
"IF THAT'S WHAT IT TAKES" ~ MICHAEL McDONALD 1982)

("BEAT")




SOME WILL REMAIN THE SAME (BUT) ALL OF THEM LIVE THEIR LIVES
UNDER THE GUN
SOME SEE THE ROAD AS CLEAR
SOME SAY THE END IS HERE
THEY SAY IT'S A HOPELESS FIGHT, WELL
I SAY "I GOTTA TRY"!
1.
2. MAYBE THERE'S TOO
2.
LO-
(LO) — NELY
LIVING TOO LO — NELY
IS IT TOO
LATE TO TURN IT ALL AROUND
D.S. al Coda
SOME PEOPLE SEE
CODA
SOME SEE THE
ROAD AS CLEAR
ETC....
(REPEATED CHORUS TIL FADE)

I JUST WANNA STOP

WRITTEN BY:
ROSS VANNELLI

(FROM THE RECORD: "BROTHER TO BROTHER" ~ GINO VANNELLI -1978)

("BALLAD")

H11

FOR YOUR LOVE

EΔ9 | % | E11

E11 | EΔ9 | % | E11 | %

FOR YOUR LOVE

A

1. WHEN I THINK ABOUT THOSE NIGHTS IN MONTREAL
2. WHEN I THINK ABOUT THE WAY THE WORLD MUST TURN

EΔ9 | C#m11 | AΔ | %

(3. SAX SOLO)

(1) I GET THE SWEETEST THOUGHTS OF YOU AND ME
(2) I GET THE SADDEST THOUGTS OF YOU AND ME

AΔ | H11 | EΔ9 | GΔ H11

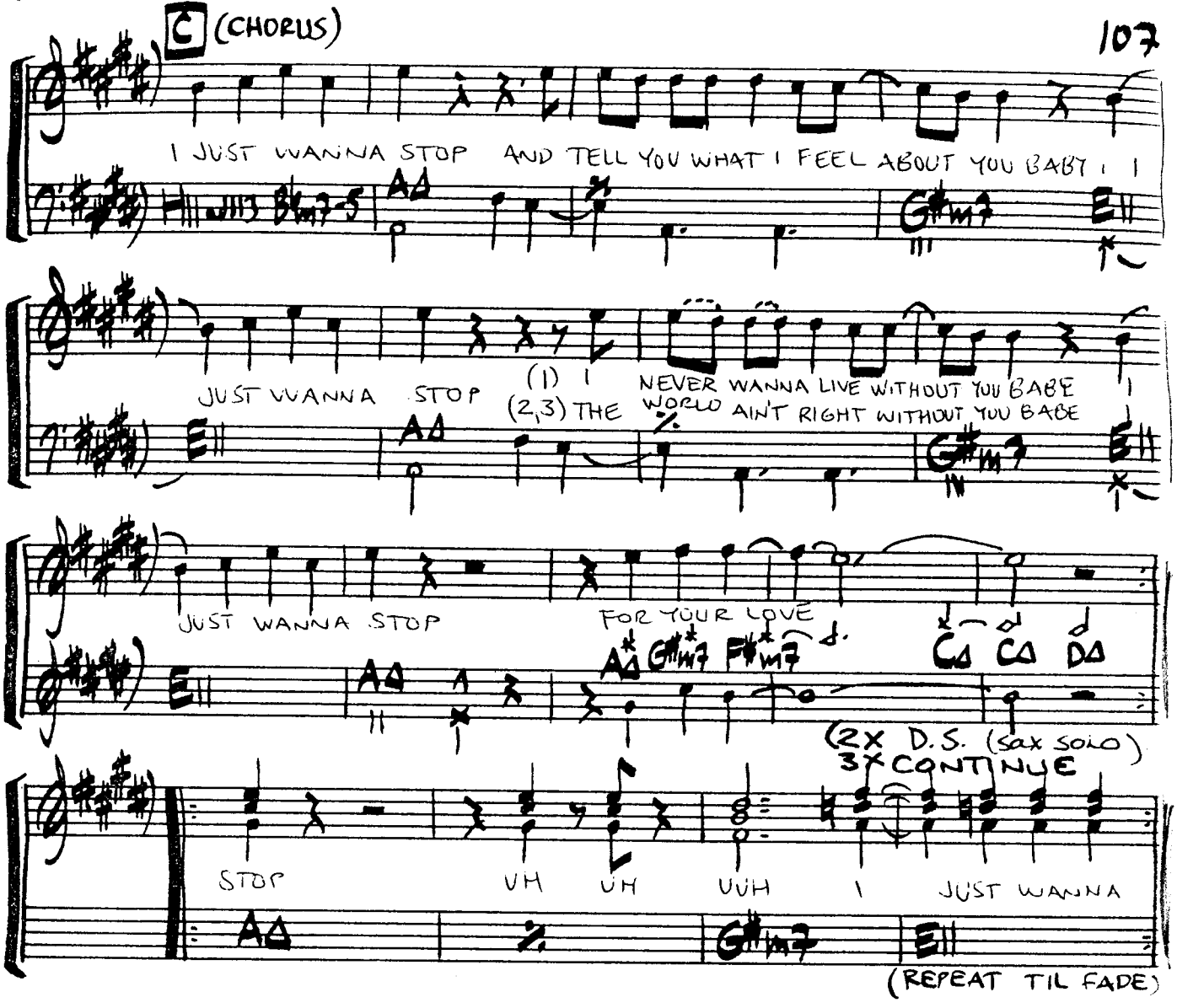
(1) MEMORIES OF LOVE ABOVE THE CITY LIGHTS I'VE
(2) MEMORIES OF LIFE AND TIMES GO ON AND ON I'VE

EΔ9 | C#m7 | AΔ | %

B

(1-3) TRIED SO HARD TO TAKE IT BUT OUR LOVE MY HEART WON'T MAKE IT
(2) TRIED HARD TO FORGET IT BUT OUR LOVE MY MIND WON'T LET IT

AΔ9 | G#m7 | F#m9 | H11 add13


C (CHORUS)
I JUST WANNA STOP AND TELL YOU WHAT I FEEL ABOUT YOU BABY, I
JUST WANNA STOP
(1) I NEVER WANNA LIVE WITHOUT YOU BABE
(2,3) THE WORLD AIN'T RIGHT WITHOUT YOU BABE
JUST WANNA STOP
FOR YOUR LOVE
(2X D.S. (sax SOLO)
3X CONTINUE
STOP
UH UH UUH I JUST WANNA
(REPEAT TIL FADE)

NEVER GONNA LET YOU GO

WRITTEN BY: BARRY MANN, CYNTHIA WEIL

(FROM THE RECORD: "SERGIO MENDEZ" 1983 ALSO: DIONNE WARWICK "FRIENDS IN LOVE" 1982)

("BALLAD")

F#m7 Hm7

A

1. I WAS AS STRONG AS I COULD BE TO LET YOU GET AWAY FROM ME
2. LOOKING BACK NOW IT SEEMS SO CLEAR I HAD IT ALL WHEN YOU WERE HERE

Gm7 Cm7 F B♭/D

(1) I RE-GRET THAT MOVE (FOR AS LONG AS I'M LIVING
(2) OH YOU GAVE IT ALL, AND I TOOK IT FOR GRANTED

E♭ B♭/D A♭Δ F11 G11

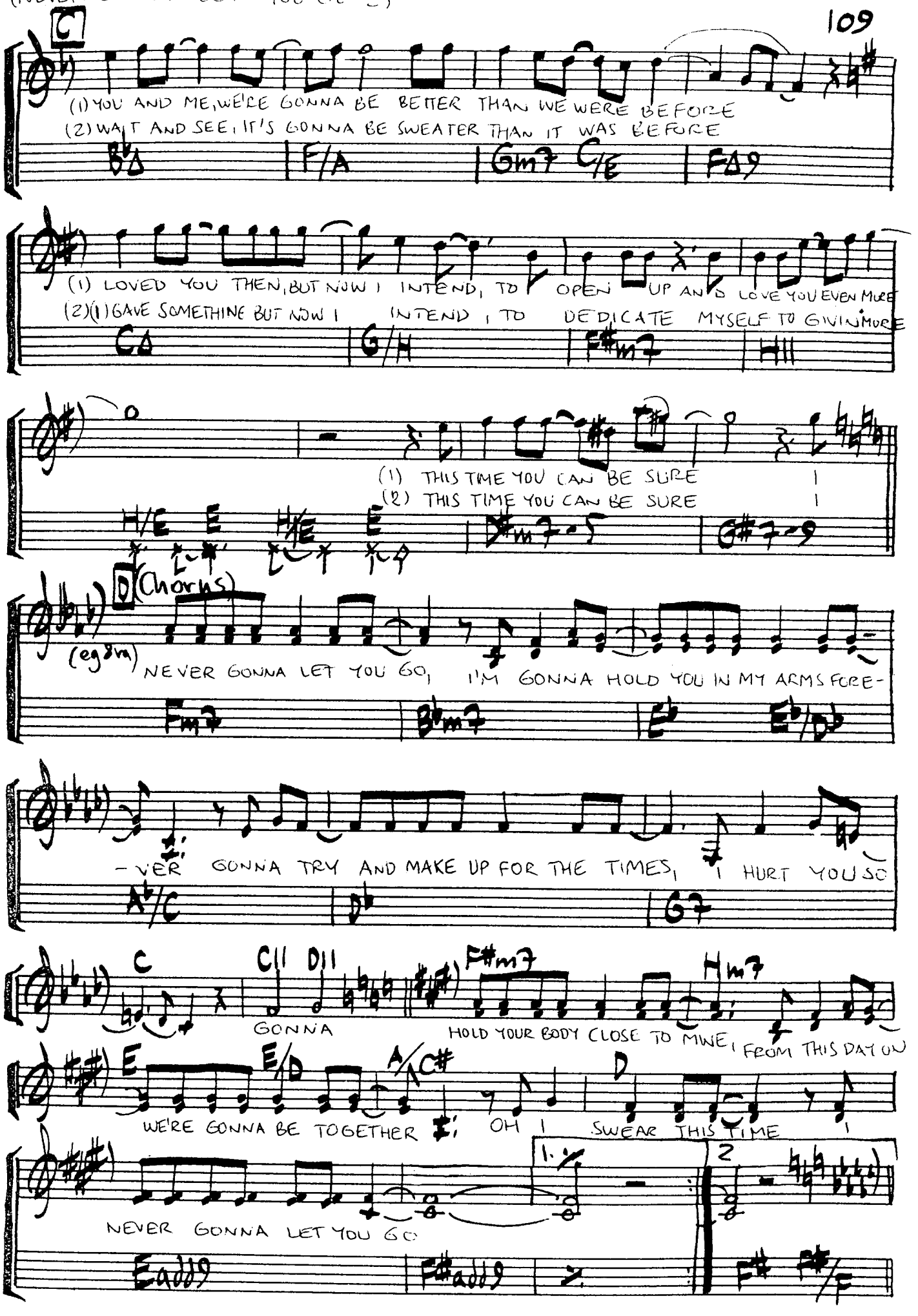
B

(1) BUT NOW THAT I'VE COME TO SEE THE LIGHT, ALL I WANNA DO IS MAKE THINGS
(2) BUT IF THERE'S SOME FEELING LEFT IN YOU, SOME FLICKER OF LOVE THAT STILL SHINES

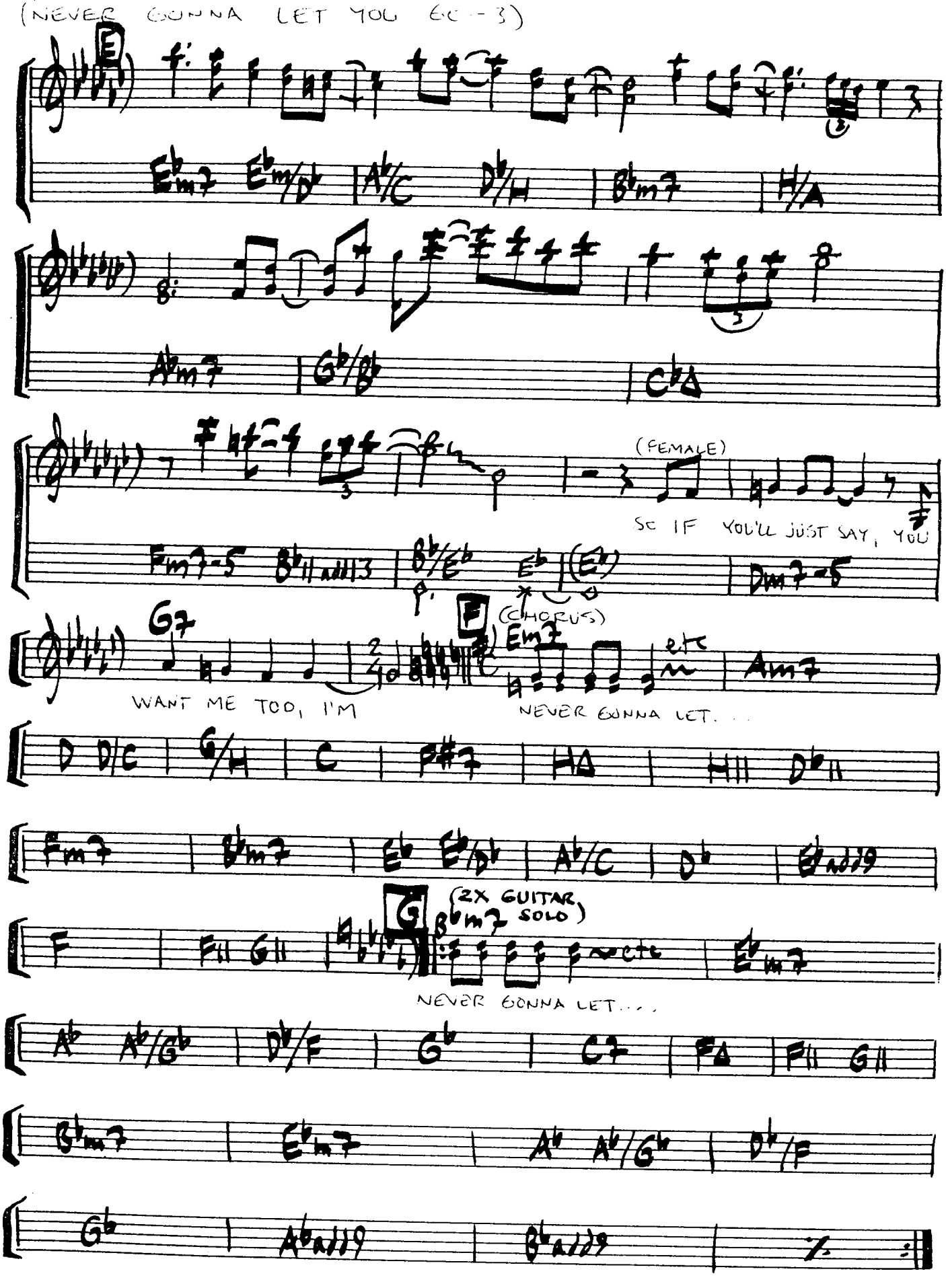
Em7 Am7 D D/C G/H

(1) RIGHT, SO JUST SAY THE WORD AND TELL ME THAT I'M FOR GI - VEN
(2) THROUGH - LET'S TALK IT OUT, LET'S TALK ABOUT SECOND CHANCES

C G/H D11


C
(1) YOU AND ME, WE'RE GONNA BE BETTER THAN WE WERE BEFORE
(2) WAIT AND SEE, IT'S GONNA BE SWEATER THAN IT WAS BEFORE
B♭Δ
F/A
Gm7
C/E
FΔ9
(1) LOVED YOU THEN, BUT NOW I INTEND, TO OPEN UP AND LOVE YOU EVEN MORE
(2)(1) GAVE SOMETHING BUT NOW I INTEND, TO DEDICATE MYSELF TO GIVIN MORE
CΔ
G/H
F#m7
HΔ
(1) THIS TIME YOU CAN BE SURE
(2) THIS TIME YOU CAN BE SURE
H/E
E
H/E
E
D#m7-5
G#7-9
D (Chorus)
(eg 8m)
NEVER GONNA LET YOU GO, I'M GONNA HOLD YOU IN MY ARMS FORE-
Fm7
B♭m7
E♭
E♭/D♭
-VER GONNA TRY AND MAKE UP FOR THE TIMES, I HURT YOU SO
A♭/C
D♭
G7
C
C11
D11
F#m7
Hm7
GONNA
HOLD YOUR BODY CLOSE TO MINE, FROM THIS DAY ON
E
E/D
A/C#
D
WE'RE GONNA BE TOGETHER OH I SWEAR THIS TIME
NEVER GONNA LET YOU GO
Eadd9
F#add9
1.
2
F#
F#/F

110
(NEVER GONNA LET YOU GO - 3)



SLICKA MUSIKER:

Gitarrister:

Larry Carlton, Jay Graydon, LeeRitenour, Steve Lukather, Michael Landau, Charles"Icarus"Johnson, Michael Sembello, Robben Ford, Buzz Feiten, Dean Parks, Carlos Rios.

Trummisar och percussionlirare:

Jeff Porcaro, Mike Baird, Steve Gadd, Carlos Vega, Vinnie Colaiuta, Lenny Castro, Alex Acuna, John Robinson, Rick Marotta, Paulinho DaCosta.

Basister:

Marcus Miller, Nathan East, Abraham Laboriel, Niel Stubenhaus, Willie Weeks, David Hungate, Mike Porcaro, Louis Johnson, Anthony Jackson, Stanley Clarke.

Keyboardister:

Herbie Hancock, David Foster, Greg Phillinganes, Robbie Buchanan, Michael Boddicker, Steve Porcaro, Niel Larsen, Dave Grusin, Michael O'Martian, George Duke, Stevie Wonder, Steve George, Greg Mathison, Don Grolnic.

Saxofonister:

David Sanborn, Michael Brecker, Tom Scott, Ernie Watts, Phil Woods, Sadao Watanabe.

Brass:

Jerry Hey, Bill Reichenbach, Larry Williams, James Pankow, Chuck Finley.

Bakgrundssångare:

Bill Champlin, Tommy Funderburk, Richard Page, Steve George, Michael McDonald, James Ingram, Tom Kelly, Cristopher Cross, Patti Austin, Carmen Twillie, Brenda Russell, Maxine Williard Waters, Venette Gloud.

(Kolla efter dem på plattor)

I'LL SUPPLY THE LOVE

WRITTEN BY:
DAVID PAICH

(FROM THE RECORD: "TOTO" ~1978)

("BEAT")

(guitar)
(2X WITH DRUMS)

A

YOU SUPPLY THE NIGHT BA-BY I'LL SUPPLY THE LOVE

E G#m7 A | A H | C#m7 G#m7 A

B

(guitar)

(C#m7)

1. I SEE A HORSEMAN IN THE SKY IT MAKES ME TURN AND WONDER WHY
2. I MET A GIRL ACROSS THE SEA (G#m7) SHE SAVED MY LIFE AND CAME TO ME

(bass)
8va

(1) I HEAR THE SAME OLD FOURTEEN REASONS (IT) MUST BE A CHANGING OF THE SEASONS
(2) A TENDER NIGHT OF DARK PERSUASION COULD BE MY FIRST AND LAST OCCASION

C

YOU SUPPLY THE NIGHT BABY I'LL SUPPLY THE LOVE

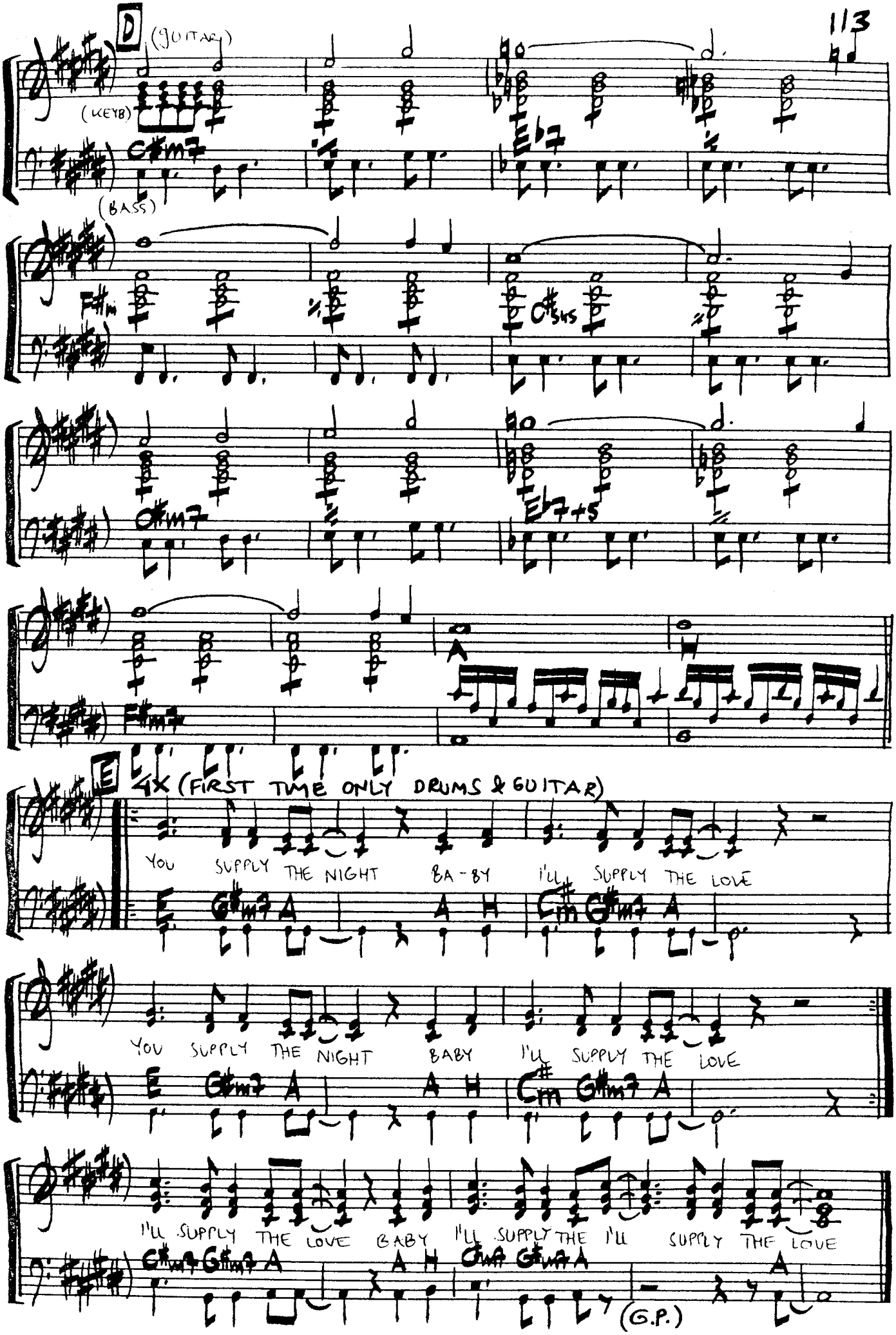
E G#m7 A | A H | C#m7 G#m7 A

D.S.

YOU SUPPLY THE NIGHT BA-BY I'LL SUPPLY THE LOVE

(2X CONTINUE)

E G#m7 A | A H | C#m7 G#m7 A


D
(GUITAR)
(KEYB)
(BASS)
G#m7
E♭7
F#m
C#sus
C#m7
E♭7+5
F#m7
E
4X (FIRST TIME ONLY DRUMS & GUITAR)
YOU SUPPLY THE NIGHT BA-BY I'LL SUPPLY THE LOVE
E G#m7 A A H C#m G#m7 A
YOU SUPPLY THE NIGHT BABY I'LL SUPPLY THE LOVE
E G#m7 A A H C#m G#m7 A
I'LL SUPPLY THE LOVE BABY I'LL SUPPLY THE I'LL SUPPLY THE LOVE
G#m7 G#m7 A A H G#m G#m A A
(G.P.)

I'D LIKE TO GO BACK HOME AGAIN

WRITTEN BY: BILLY PRESTON, BENNY MEDINA, KERRY ASHBY

("SHUFFLE")

(FROM THE RECORD: "PRESSIN' ON" BY BILLY PRESTON ~ 1982)

(percussion)

A

1. 2.

1. I'VE 2. IT

B

TRAVELED SO FAR, I'VE SEEN THE NICEST PLACES LIV-

DIDN'T TAKE MUCH TO WALK AWAY AND LEAVE YOU IT

(guitar) D♭Δ C7+5 Fm7 B♭7 A♭9/C

-ING ON THE TOP AND WATCHING IT ALL GO PAST SO FAST I'VE

SEEMS I NEVER MISS A GOOD THING TELLING STAR M-M I'M

D♭Δ C7+5 Fm7 B♭7

BEEN IN SUCCESS, WITH ALL IN THE BEST BUT STILL I SEARCH FOR THAT HAPPINESS, WHERE LI

RUNNING AROUND AND WEARING ME DOWN SEARCHING FOR THINGS THAT I'VE ALREADY HAD WHERE LIFE

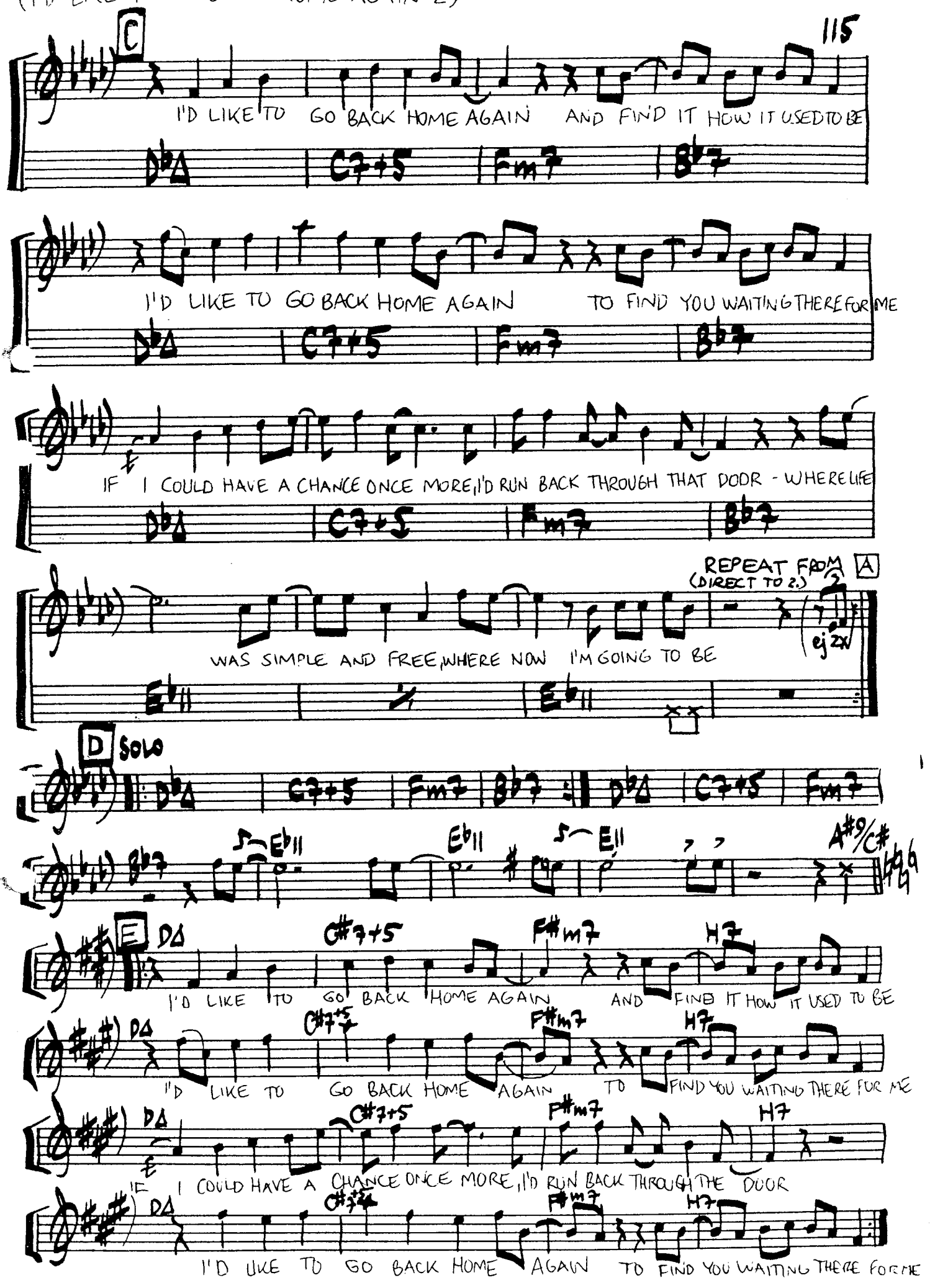
D♭Δ C7+5 Fm7 B♭7

WAS SIMPLE FREE WHERE NOW I'M GOING TO BE

WAS SIMPLE AND FREE WHERE NOW I'M GOING TO BE

E♭11 % E♭11 A♭/C

(I'D LIKE TO GO BACK HOME AGAIN-2)



IF SHE LOVES

WRITTEN BY: CLIF MAGNES, GLEN BALLARD & MARK MUELLER

(FROM THE RECORD: "LIGHTIN UP THE NIGHT" ~ JACK WAGNER 1985)

("SHUFFLE")

(fade in)

A

1. EVERYBODY'S OUT TO SEE WHAT THEY CAN FIND
2. ANYBODY SAW HER FACE WOULD UNDERSTAND

(Handclap x x x x simile)

(1) SHE WAS HIDIN' IN THE CROWD JUST KEEPIN TIME
(2) SHE'S THE LIVIN' FANTASY OF EVERY MAN

FΔ9 Em7

B-8: (1) TO THE RHYTHM NICE AND SMOOTH COOL AS SHE COULD BE
(2) USED TO BE SO CYNICAL, THOUGHT NOTHIN' TURNED YOU RIGHT
(3) FEEL THE MUSIC CLOSING IN THE RHYTHM FEEL SO RIGHT

C/D | Hm/D | Am/D | Hm/D

(1) TURNED AROUND AND THERE SHE WAS STANDIN RIGHT IN FRONT OF ME
(2) BUT I THINK SHE COULD CHANGE MY MIND, BEFORE SHE'S THROUGH TONIGHT
(3) AND I WISH SHE'S LOOKIN RIGHT AT ME I KNOW SHE'S MINE TONIGHT.

C/D | FΔ | Am7 G/H CΔ | D11

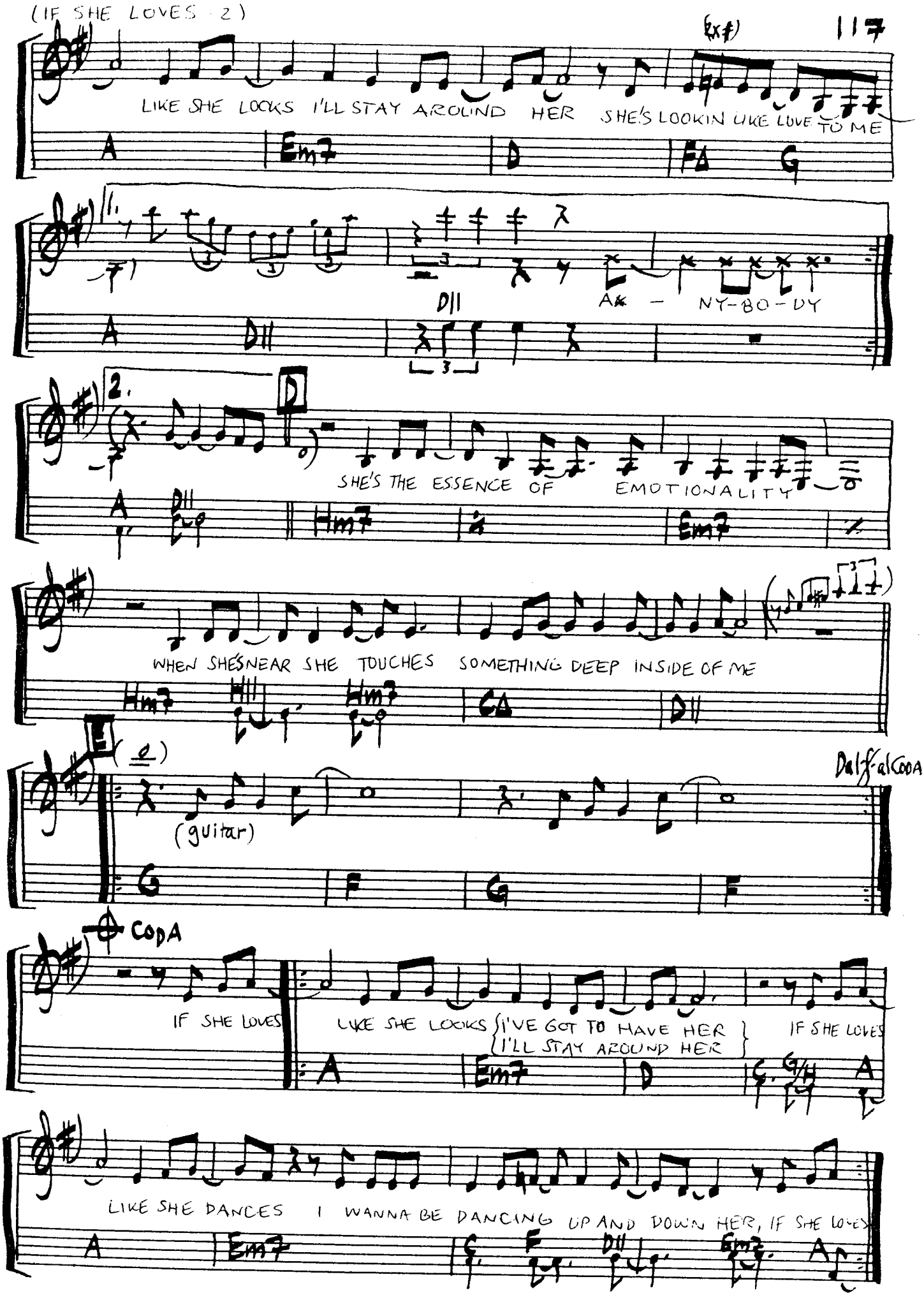
C

IF SHE LOVES LIKE SHE LOOKS, I'VE GOT TO HAVE HER IF SHE

A | Em7 | D | C G/H A

LOVES, LIKE SHE DANCES I WANNA BE DANCIN' UP AND DOWN HER IF SHE LOVES

A | Em7 | C F/C D11 Em7 A


(xf)
LIKE SHE LOOKS I'LL STAY AROUND HER SHE'S LOOKIN LIKE LOVE TO ME
A Em7 D F♯ G
1.
D11
A♯ - NY-BO-DY
A D11
2.
D
SHE'S THE ESSENCE OF EMOTIONALITY
A D11 Hm7 Em7
WHEN SHE'S NEAR SHE TOUCHES SOMETHING DEEP INSIDE OF ME
Hm7 Hm7 G Δ D11
E
(e)
(guitar)
G F G F
Dal ff al Coda
Coda
IF SHE LOVES
LIKE SHE LOOKS {I'VE GOT TO HAVE HER / I'LL STAY AROUND HER} IF SHE LOVES
A Em7 D G G/B A
LIKE SHE DANCES I WANNA BE DANCING UP AND DOWN HER, IF SHE LOVES
A Em7 G F D11 Em7 A

IF THAT'S WHAT IT TAKES

WRITTEN BY:
MICHAEL MCDONALD
JACKIE DE SHANNON ("BEAT")

(FROM THE RECORD: "IF THAT'S WHAT IT TAKES" MICHAEL MCDONALD - 1982)

(DRUMS)

HOW DO I PLEASE

A

YOU HOW DO I PLEASE YOU HOW DO I PLEASE

F11 F5/G

YOU HOW DO I PLEASE YOU GIRL IN YOUR ONE-

F11 Bb/F F11

(ONE-) WAY HEART IN YOUR ONE TRACK MIND HOW DO I PLEASE

F11 F5/G F11

YOU HOW DO I PLEASE YOU WELL I

(F11) Bb/F (Bb/F)

B

1. WHEN I'M SAY THAT YOU'RE THE ONLY ONE I'M NOT TRY TO FOOL
2. DON'T KNOW MUCH ABOUT THE LIFE YOU LEAD BUT IT AIN'T ENOUGH JUST TO

(Boogie) F7 F7 Eb7

(1) YOU, BABY WELL I'M ONLY HERE TO GET THE JOB DONE
(2) OFFER MY HEART GIRL, I KNOW I COULD GET WHAT YOU NEED

Eb7 F7

(1-2) 'CAUSE YOU'RE SO USED TO GETTING WHAT YOU WANT, WELL LOOK NO FURTHER, BA-

1. (BA-)BY, IF THAT WHAT IT TAKES (continue)

2. (BA-)BY WELL, LOOK NO FURTHER BABY, IF THAT'S WHAT IT TAKES

C

(TAKES) I DON'T NEED TO KNOW ANYMORE AIN'T
I AIN'T GONNA LOSE ANY TIME WHATEVER YOU

SYNTH.

NO DOUBT ABOUT IT THAT'S WHAT I CAME HERE FOR HOW DO I PLEASE
WANT FROM ME BA - BY WHATEVER IT TAKES

1.

2.

CAME HERE FOR, IF THAT'S WHAT IT TAKES I AIN'T GONNA LOSE ANY TIME
(TAKES) TO MAKE YOU MINE, IF THAT'S WHAT IT TAKES I DON'T NEED TO KNOW ANYMORE

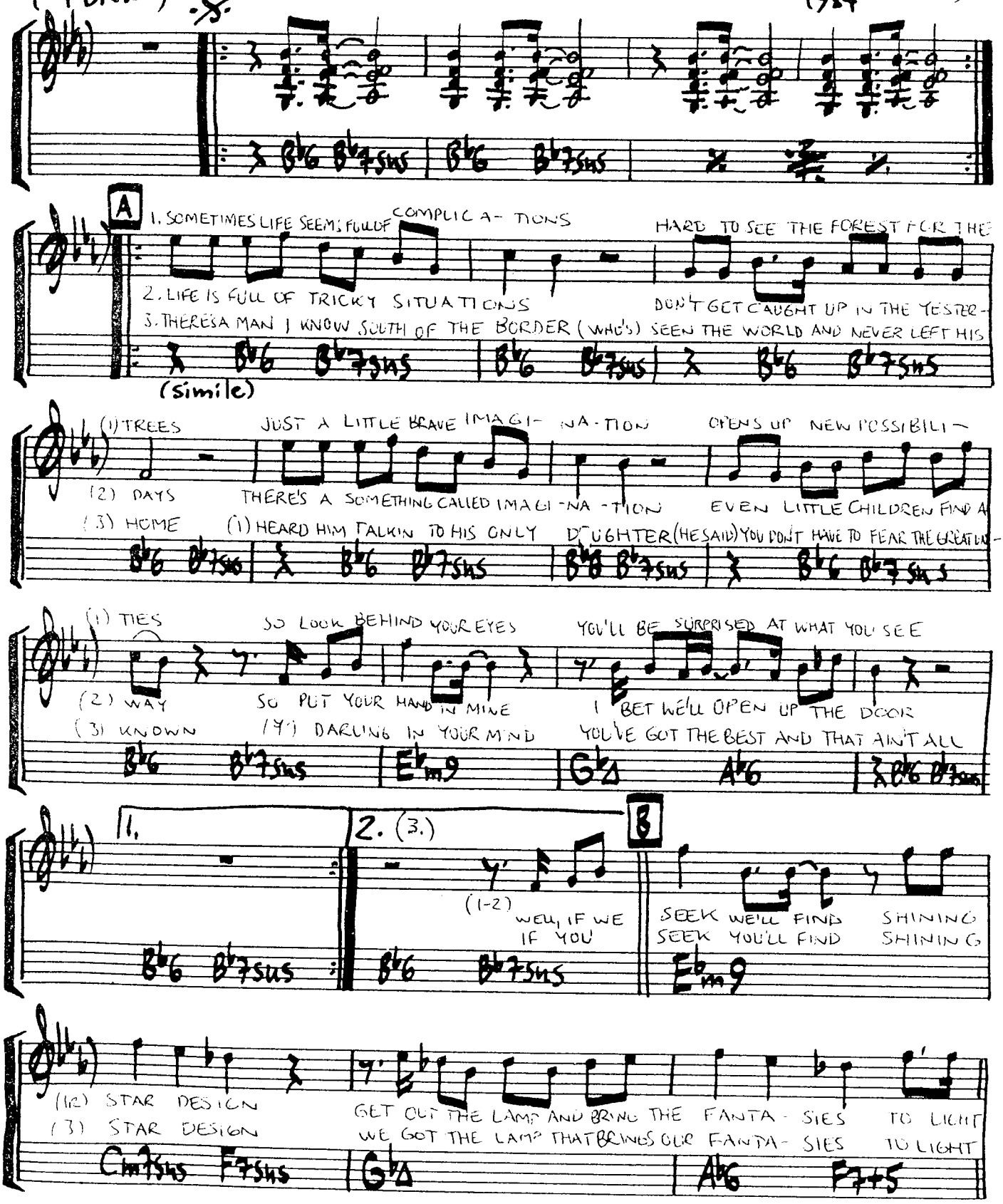
WHATEVER YOU WANT FROM ME BA-BY, WHATEVER IT TAKES TO MAKE YOU MINE
AIN'T NO DOUBT ABOUT IT THAT'S WHAT I CAME HERE FOR

IMAGINATION

WRITTEN BY: AL JARREAU, JAY GRAYDON, CLIF MAGNESS, GLEN BALLARD

(FROM THE RECORD; "HIGH CRIME" ~ AL JARREAU ~ 1984)

("FUNK")



D.S. (without repeats) and continue

C

(X) WE GOT TO TAKE A SPARK AND TRY TO LIGHT THE DARK, AND TAKE THIS DREAM TO HEART, WE CAN'T LET IT GO AWAY
IMAGINE YOU AND ME, A DANCE IN ECSTACY, BELIEVE AND IT SHALL BE, IT'S THE CHANCE THAT WE SHOULD TAKE

(2X) WE GOT TO TAKE A SPARK AND TRY TO LIGHT THE DARK, AND TAKE THIS DREAM TO HEART, WE CAN'T LET IT GO AWAY

D

1.

WE'LL TAKE WHAT'S ON OUR MINDS, AND LET THE SECRET SHINE, AND SEE WHAT WE CAN FIND, THERE'S SO MUCH TO CELEBRATE
IMAGINE YOU AND ME A DANCE IN ECSTACY, BELIEVE AND IT SHALL BE

2. Ebm7 Db/F Gb△ F7+5 E Bbm7 Fm7 Ebm7 (PERCUSSION SOLO)

IF WE ONLY TRY IMA - GI - NATION

Ebm7 Bbm7 Ab Bbm7 Fm7 Ebm7 Ebm7 Bbm7 Ab

1. 2. F7+5 F (HORNSOLO)

(RHYTHM AS INTRO)

Ebm9 Cm7sus F7sus Gb△ Ab6 F7+5

(IF WE) SEEK WE'LL FIND (A) MAGIC STAR'S DESIGN WE'VE GOT THE LAMP THAT BRING THE FANTASIES TO LIGHT

G (4x)

(1,4) WE GOT TO TAKE A SPARK AND TRY TO LIGHT THE DARK, AND TAKE THIS DREAM TO HEART, WE CAN'T LET IT GO AWAY
(2) WE'LL TAKE WHAT'S ON OUR MINDS, AND LET THE SECRET SHINE, AND SEE WHAT WE CAN FIND, THERE'S SO MUCH TO CELEBRATE
(3) IMAGINE YOU AND ME, A DANCE IN ECSTACY, BELIEVE AND IT SHOULD BE, BECAUSE THERE'S NOTHIN IN THE WAY

H (HORN OUTRO)

(REPEAT TIL FADE)

(RHYTHM AS G)

(HORN ARR.)
C-INSTR

IMAGINATION

ARR. JERRY HEY

8va

A

B

C (CHORUS)

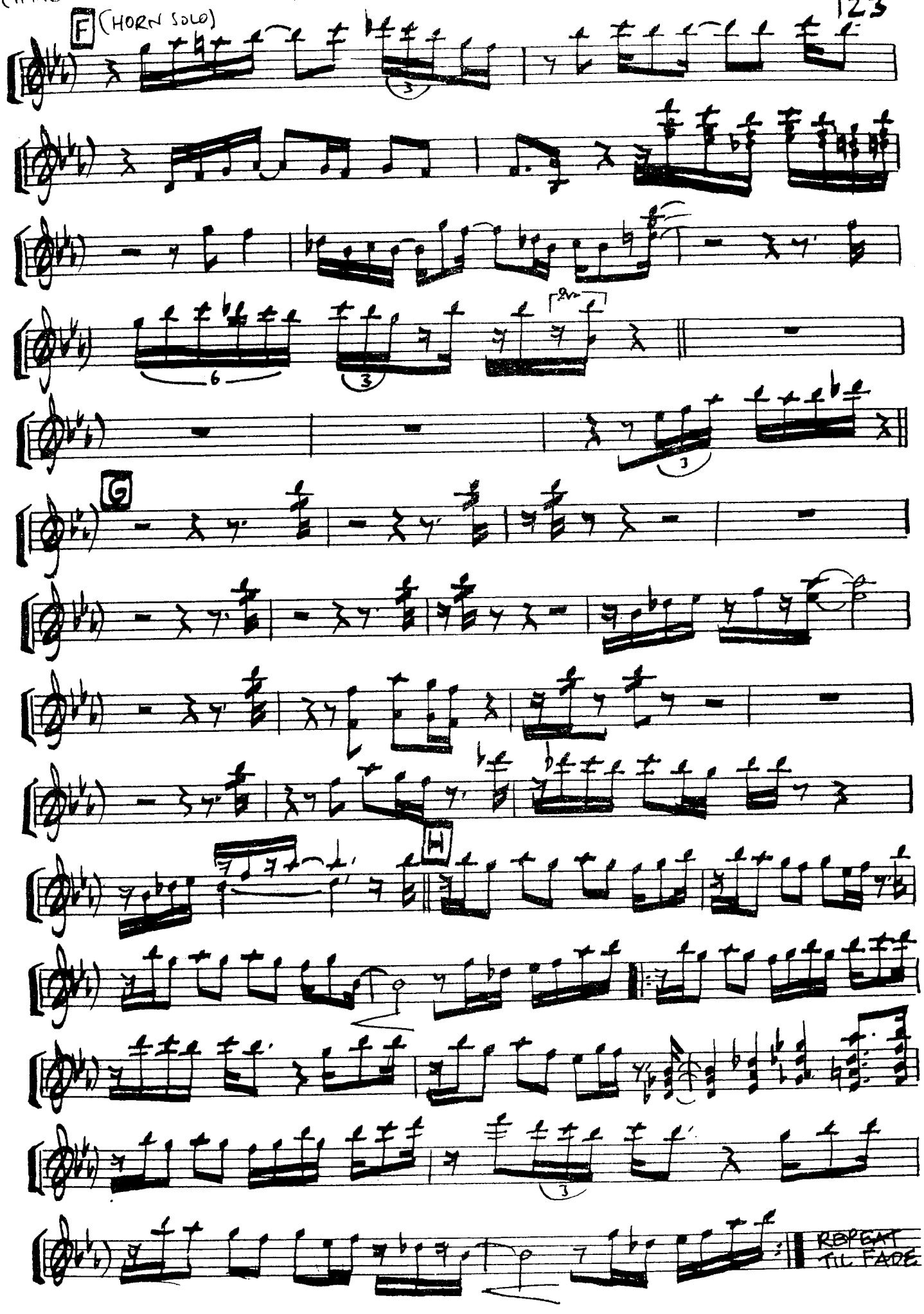
(2x D)

1.

2.

E

(PERCUSSION SOLO)


F
(HORN SOLO)
G
H
REPEAT TIL FADE

IN THE STONE

WRITTEN BY: MAURICE WHITE, DAVID FOSTER, ALLEE WILLIS

(FROM THE RECORD: "I AM" "EARTH, WIND & FIRE" ~ 1979)

("PUNK") (INTRO) 3X

Hadd9 | % | F#/F | % | H | % | H/A | %

D/E Em7 | Em7 | Em7 | % | F#11 | % | F#9-5 | F#9

A

1. I FOUND THE LOVE PROVIDES THE KEY UNLOCKS THE HEART
2. EV'RY MAN I MEET IS WALKIN' TIME FREE TO WAN-
4. LIFE EXPERIENCE, A PASSING DAY TIME WILL WIT-

Hadd9 | % | Hadd9 | % | H/A

(1) AND SOULS OF YOU AND ME LOVE WILL LEARN TO
(2) DER PAST HIS CONSCIOUS MIND LOVE WILL COME AND
(4) NESS WHAT THE OL' FOLKS SAY GETTING STRONGER

% | H/A | % | Em7 | %

(1) SING YOUR SONG YEAH LOVE IS WRITTEN IN THE STONE
(2) TAKE YOU HOME, YEAH LOVE IS WRITTEN IN THE STONE
(4) EV'RY DAY YEAH STRENGH IS WRITTEN IN THE STONE

Em7 | % | F#11 | % | F#9-5 | F#9

B

3. DO YOU BELIEVE MY FRIEND IN WHAT YOU CLAIM? PEOPLE OF
5. DEEP INSIDE YOUR HEART (FOR) YOU TO KEEP LIES A SPARK

Hadd9 | % | Hadd9 | % | H/A

(3) THE WORLD ALL DOUBT THE SAME BRINGING QUES- TIONS
(5) OF LIGHT THAT NEVER SLEEPS (THE) GREATEST LOVE YOU'VE

% | H/A | Em7 | %

(3) OF THEIR OWN, YEAH TRUTH IS WRITTEN IN THE STONE
(5) EVER KNOWN, YEAH (—) (??) TRUTH IS WRITTEN IN THE STONE

Em7 | % | F#11 | % | F#9-5 | F#9

C (Chorus)

IN THE STONE YOU'LL FIND THE MEANING, YOU'RE NOT STANDIN'

H | % | Em7 | % | A11 | %

TALL IN THE STONE THE LIGHT IS SHINING EVER TOUCHING

C#m11 | H | % | Em7 | % | A11 | %

ALL

Dal S. (2X CONTINUE)

G#11 | F#11

D "SOFT"

NE - VER, NEVER MY DARLING NE -

H | Hadd9 | F#m11 | A A# | Hadd9

VER YOU'LL BE A -

H11 H7 | EΔ | A A#

E

(—) NE - VER NEVER MY
(LONE)

H | F#m11

DARLING NE - VER YOU'LL BE A - LONE E -

A A# | Hadd9 | % | EΔ | A A# | Hadd9

Hadd9 F#m11 A A# Hadd9

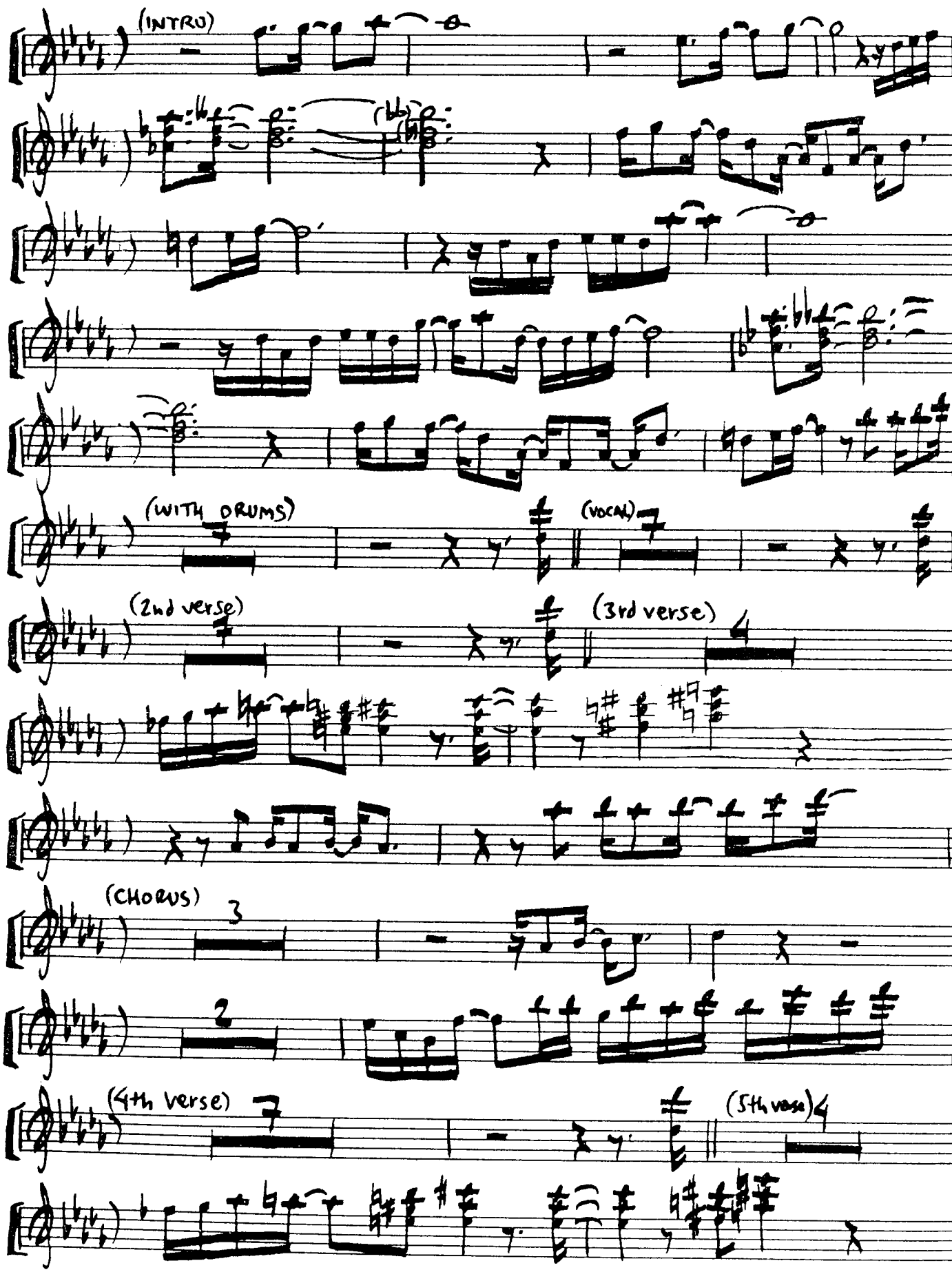
VER FOREVER MY DARLING TRUE LOVE IS

1,2,3,4. E A A# | 5. EΔ | A A# | H

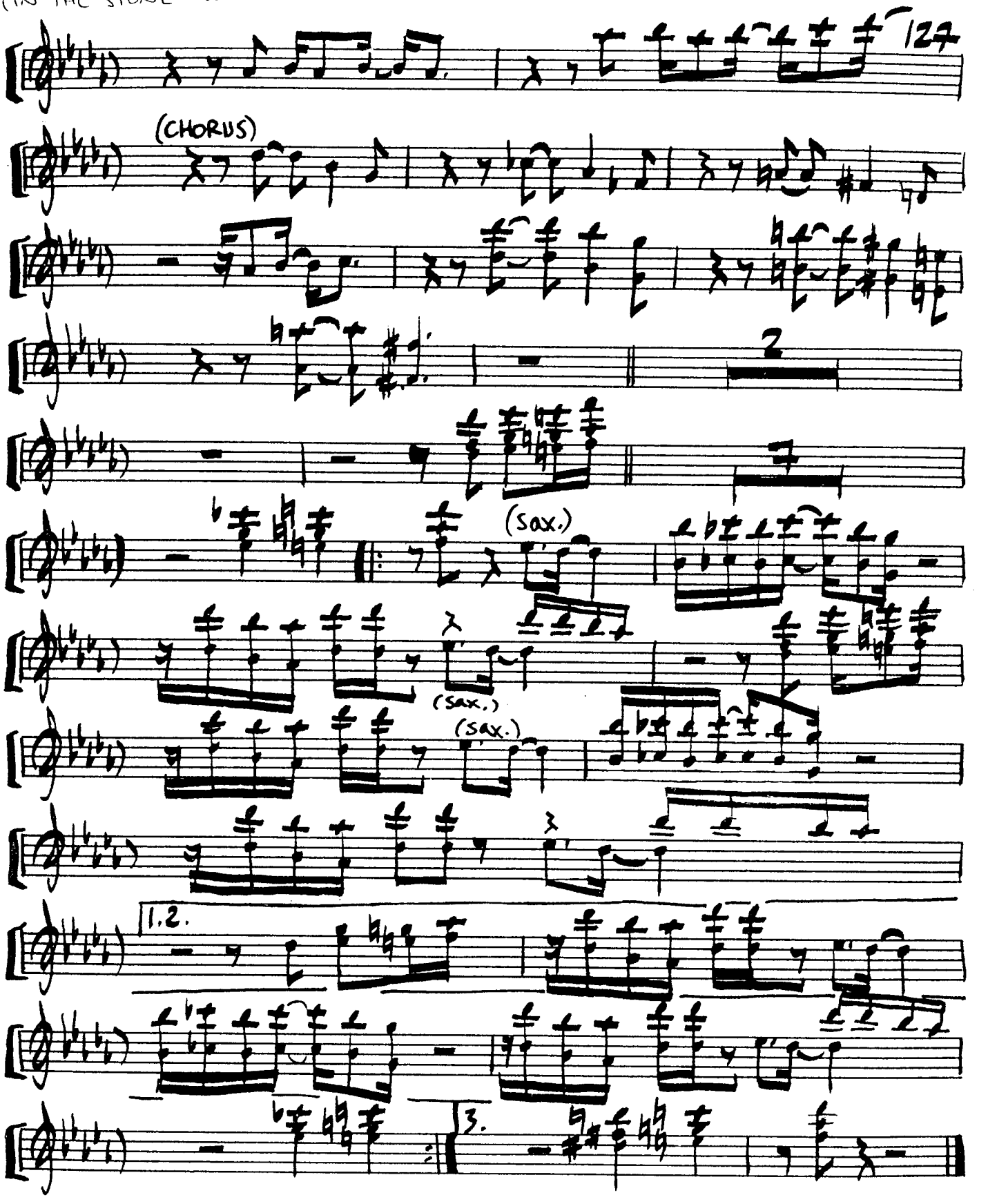
WRITTEN IN THE STONE

(1)

IN THE STONE (HORN ARR: JERRY HEY) (IN B♭)



(IN THE STONE-HORNS-2)



JARREAU

MUSIC/LYRICS:
BRENDA RUSSELL

(FROM THE RECORD, "TWO EYES" BRENDA RUSSELL ~1983)

("BALLAD")

Dm9 G11 Cadd9/E Dadd9/F#

Dm7 Em7 G7 A11 A9 A11 A9

A
1. HE STRIKES LIKE LIGHTNING OUT OF NOWHERE
2. (3) WELL I WONDER WHAT'S ON THE MENU
3. AND WHEN THE LATIN RHYTHM RUMBLES
4. WELL WHEN IT GETS DOWN TO THE SINGER

A11 A7 A11 A9

(1) HE'LL GET YOU JUMPIN' OUT OF YOUR CHAIR
(2) WELL ALL I KNOW IT'S BOUND TO SEND YOU
(3) HE'S MAKIN' NOISES FROM THE JUNGLE
(4) SOME FOLKS CAN WRAP YOU ROUND THEIR FINGER

YOU HAD TO BE BOUND TO SEND
MAKE YOU
IT'LL RING

A11 A9 D11 D9

1. THERE
(3) HUMBLE

D#o E11

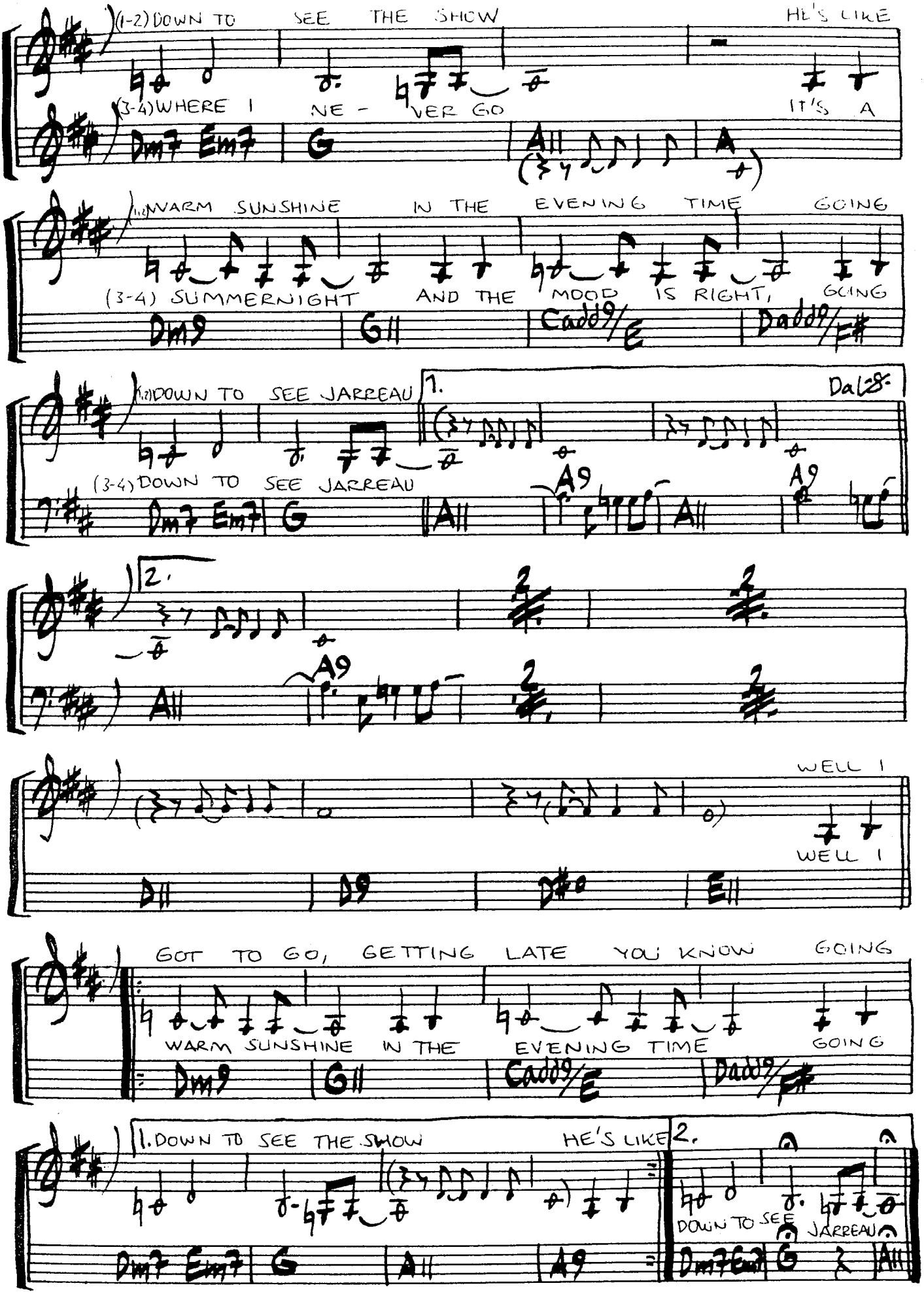
2. YOU
(4) YA

(1-2) WELL I
(3-4) LET THE

D#o E11

(1-2) GOT TO GO GETTING LATE, YOU KNOW GOING
(3-4) MU-SIC FLY MAKE ME LAUGH AND CRY TAKE ME

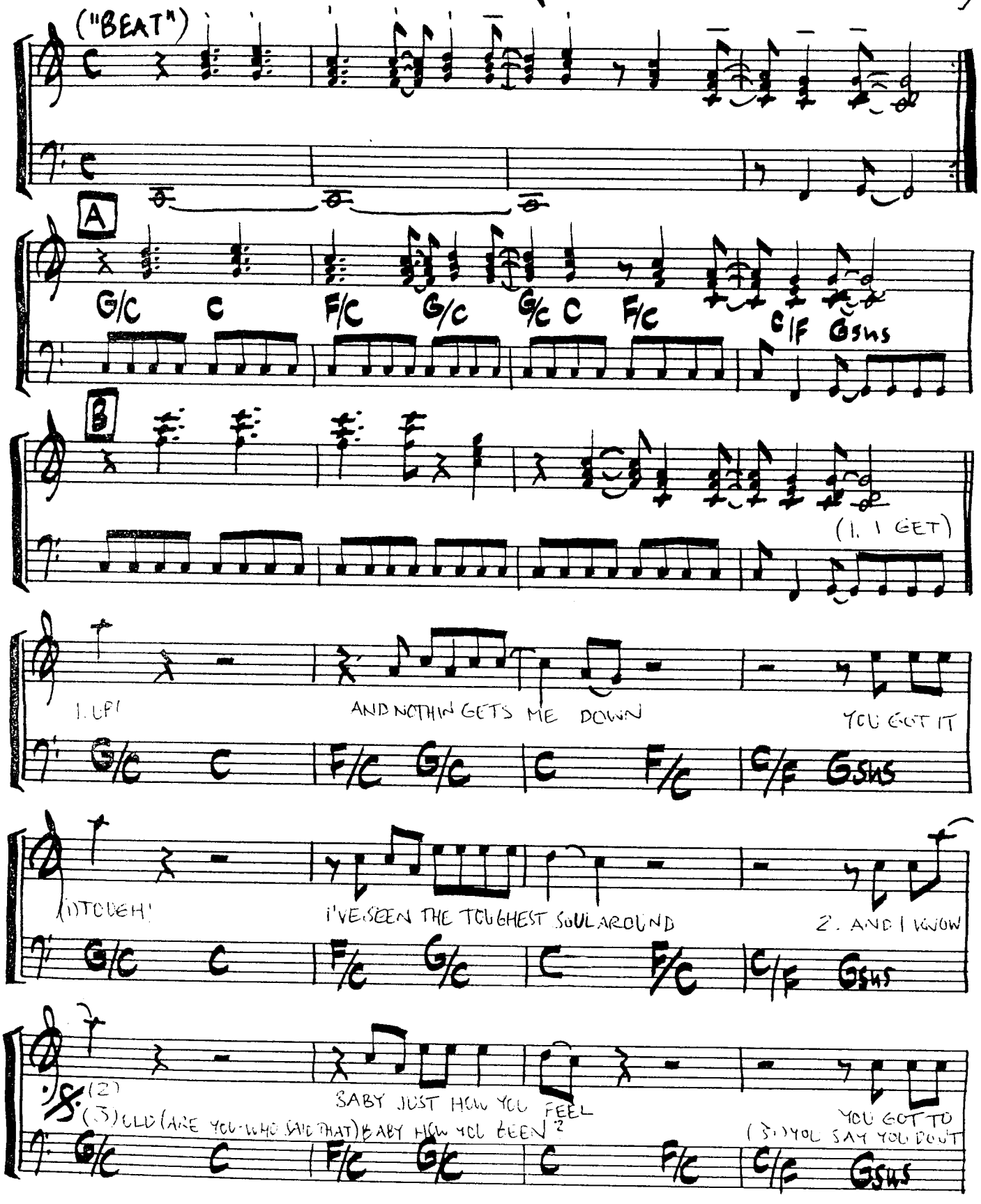
Dm9 G11 Cadd9/E Dadd9/F#

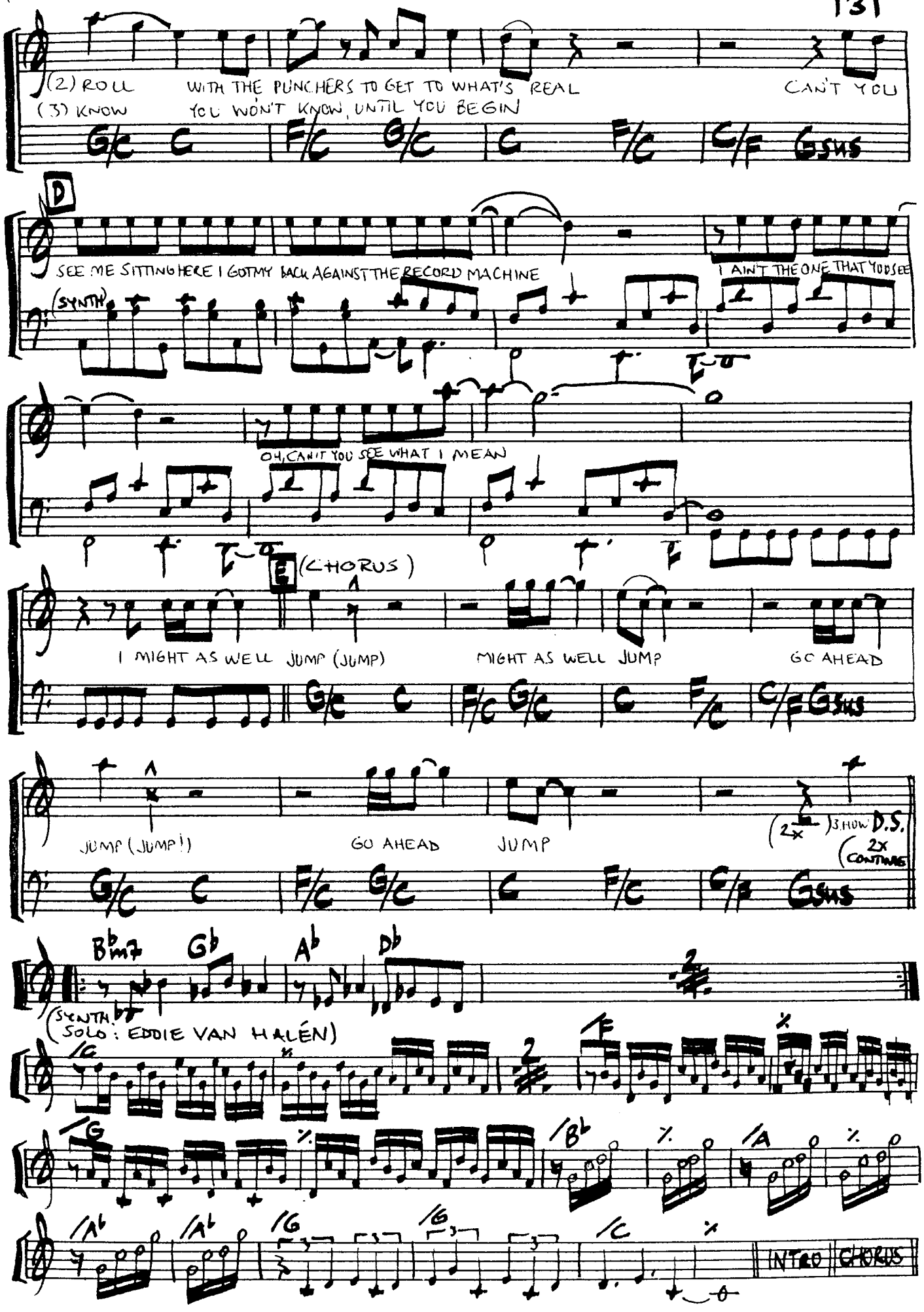

(1-2) DOWN TO SEE THE SHOW HE'S LIKE
(3-4) WHERE I NE - VER GO IT'S A
Dm7 Em7 G A11 A
WARM SUNSHINE IN THE EVENING TIME GOING
(3-4) SUMMERNIGHT AND THE MOOD IS RIGHT, GOING
Dm9 G11 Cadd9/E Dadd9/F#
DOWN TO SEE JARREAU
1.
Dal ⋇
(3-4) DOWN TO SEE JARREAU
Dm7 Em7 G A11 A9 A11 A9
2.
A11 A9
WELL I
WELL I
D11 D9 D#o E11
GOT TO GO, GETTING LATE YOU KNOW GOING
WARM SUNSHINE IN THE EVENING TIME GOING
Dm9 G11 Cadd9/E Dadd9/F#
1. DOWN TO SEE THE SHOW HE'S LIKE
Dm7 Em7 G A11 A9
2.
DOWN TO SEE JARREAU
Dm7 Em7 G A11

JUMP

WRITTEN BY:
EDDIE VAN HALEN

(FROM THE RECORD: "1984"
1983 ~ VAN HALEN)




(2) ROLL WITH THE PUNCHERS TO GET TO WHAT'S REAL
(3) KNOW YOU WON'T KNOW, UNTIL YOU BEGIN
CAN'T YOU
G/C C F/C G/C C F/C C/F Gsus
D
SEE ME SITTING HERE I GOT MY BACK AGAINST THE RECORD MACHINE
I AIN'T THE ONE THAT YOU SEE
(SYNTH)
OH, CAN'T YOU SEE WHAT I MEAN
E (CHORUS)
I MIGHT AS WELL JUMP (JUMP)
MIGHT AS WELL JUMP
GO AHEAD
JUMP (JUMP!)
GO AHEAD
JUMP
(2x) SHOW D.S. 2x CONTINUE
Bbm7 Gb Ab Db
(SYNTH SOLO: EDDIE VAN HALEN)
/G /F
/G /Bb /A
/Ab /Ab /G /G /C
INTRO CHORUS

JUST LET ME WAIT

(FROM THE RECORD: "FEEL MY SOUL" ~ JENNIFER HOLIDAY ~1983)

WRITTEN BY: JON LIND & BILLY MEYERS

("FUNK")

C# C#7 D7 | D7 D#7 E7 F7

2X

1. IF I

Dm7

A

(1) COME ON STRONG IT'S BECAUSE I FEEL SOMETHING
(2) FRIEND OF MINE (AND) HAPPINESS IS ON MY SIDE (WITH) SOMEONE

Dm7 | % | Dm7 | Dm7 | Am7

(1) SPECIAL FOR YOU (MY LOVE IS REACHING OUT) IF I
(2) SPECIAL LIKE YOU HONEY CAN'T YOU SEE YOU'RE MY

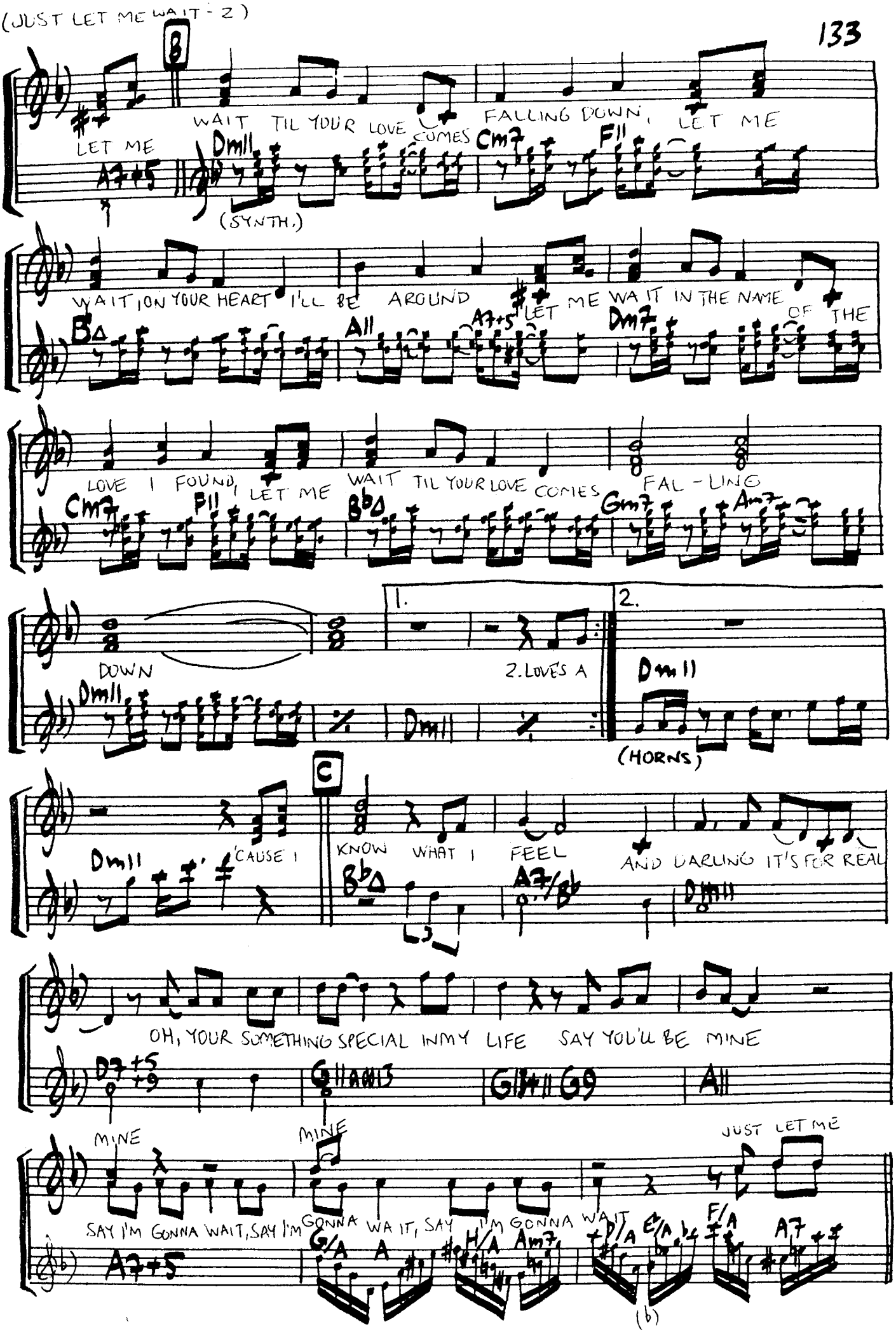
Gm7 | % | A7 | A7 B7 C7 D7

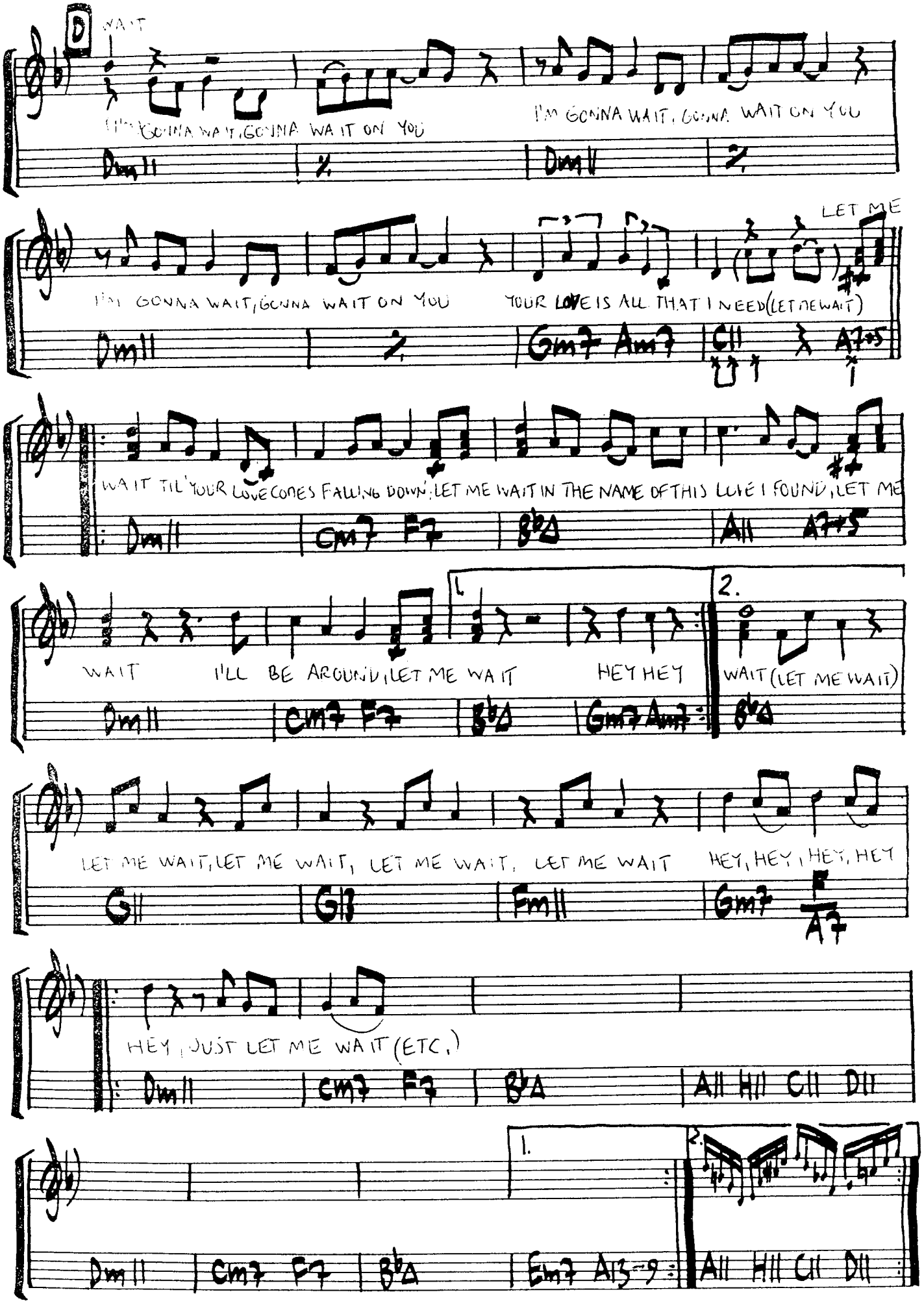
(1) SEEM TO STARE IT'S BECAUSE I CARE, IT'S A THING SO RARE, AND I WANT TO SHARE SOMETHING
(2) SHINING STAR, THAT'S WHAT YOU ARE (DON'T) TURN MY LOVIN DOWN (THIS) TREASURE THAT I FOUND SOMETHING

Dm7 | % | Dm7 | Dm7 | Am7

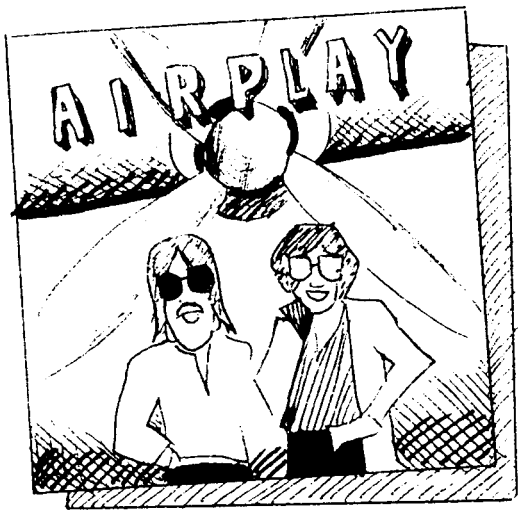
(1) SPECIAL WITH YOU YOUR LOVE IS ALL THAT I NEED
(2) SPECIAL (AND) IT'S YOU

Gm7 | % | A7 | A7-9 | Gm7 Am7 | C7


B
LET ME WAIT TIL YOUR LOVE COMES FALLING DOWN, LET ME
A7+5
Dm11
(SYNTH.)
Cm7
F11
WAIT ON YOUR HEART I'LL BE AROUND LET ME WAIT IN THE NAME OF THE
B♭Δ
A11
A7+5
Dm7
LOVE I FOUND, LET ME WAIT TIL YOUR LOVE COMES FAL-LING
Cm7
F11
B♭Δ
Gm7
Am7
DOWN
Dm11
1.
2. LOVES A
2.
Dm11
(HORNS)
C
'CAUSE I KNOW WHAT I FEEL AND DARLING IT'S FOR REAL
Dm11
B♭Δ
A7/B♭
Dm11
OH, YOUR SOMETHING SPECIAL IN MY LIFE SAY YOU'LL BE MINE
D7+5
+9
G11 A♭13
G11 G9
A11
MINE
MINE
JUST LET ME
SAY I'M GONNA WAIT, SAY I'M GONNA WAIT, SAY I'M GONNA WAIT
A7+5
G/A
A
H/A
Am7
D/A
E/A
F/A
A7
(b)


D
WAIT
I'M GONNA WAIT, GONNA WAIT ON YOU
I'M GONNA WAIT, GONNA WAIT ON YOU
Dm11
Dm11
I'M GONNA WAIT, GONNA WAIT ON YOU
YOUR LOVE IS ALL THAT I NEED (LET ME WAIT)
LET ME
Dm11
Gm7 Am7
C11
A7+5
WAIT TIL' YOUR LOVE COMES FALLING DOWN; LET ME WAIT IN THE NAME OF THIS LOVE I FOUND, LET ME
Dm11
Gm7 F7
B♭Δ
A11
A7+5
WAIT
I'LL BE AROUND, LET ME WAIT
HEY HEY
1.
2.
WAIT (LET ME WAIT)
Dm11
Gm7 F7
B♭Δ
Gm7 Am7
B♭Δ
LET ME WAIT, LET ME WAIT, LET ME WAIT, LET ME WAIT
HEY, HEY, HEY, HEY
G11
G13
Fm11
Gm7
A7
HEY, JUST LET ME WAIT (ETC.)
Dm11
Gm7 F7
B♭Δ
A11 H11 C11 D11
1.
2.
Dm11
Gm7 F7
B♭Δ
Em7 A13-9
A11 H11 C11 D11

SLICKA PLATTOR



"AIRPLAY"

"THE BEST OF ME"
DAVID FOSTER

"JARREAU"

"BLUE DESERT"
MARC JORDAN

"RUNAWAY"
BILL CHAMPLIN

JUST ONCE

WRITTEN BY BARRY MANN & CYNTHIA WEIL

(FROM THE RECORD: "THE DUDE" ~ QUINCY JONES ~ 1981)

("BALLAD")

A

1. I DID MY BEST, BUT I GUESS MY BEST WASN'T GOOD ENOUGH CAUSE
2. I GAVE MY ALL BUT I THINK MY ALL MAY HAVE BEEN TO MUCH, CAUSE

C | FΔ | Em7 | Am7

(1) HERE WE ARE BACK WHERE WE'RE BEFORE
(2) LORD KNOWS, WE'RE NOT GETTING ANYWHERE

SEEMS IT

Dm7 | G/F | Em7 | Am11 Am7

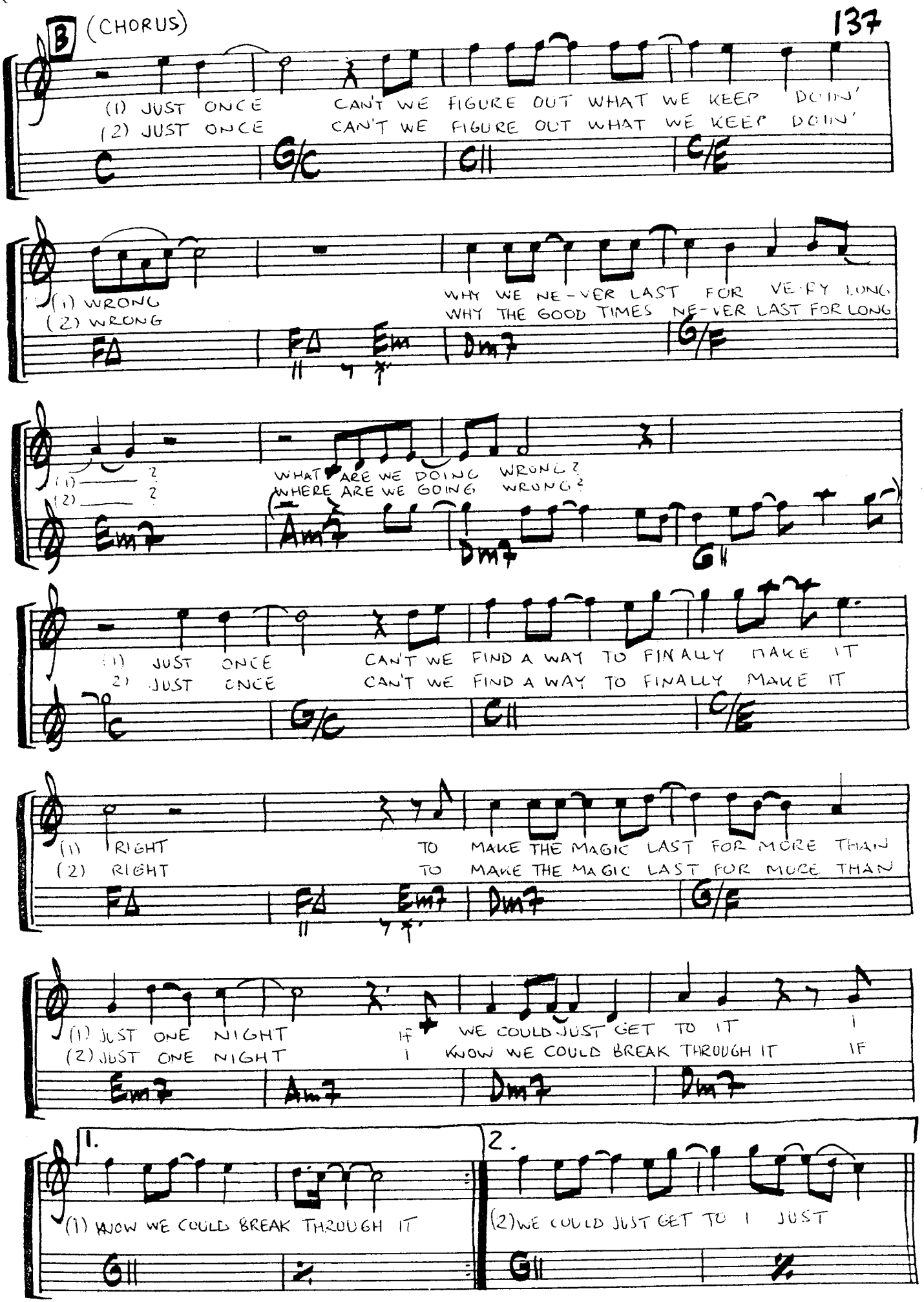
(1) NOTHING E-VER CHANGES, WE'RE BACK TO BE-ING STRANGERS (2X)
(2) SEEMS WE'RE ALWAYS BLOWIN' WHAT-E VER WE'VE GOT GOIN' (AND IT)

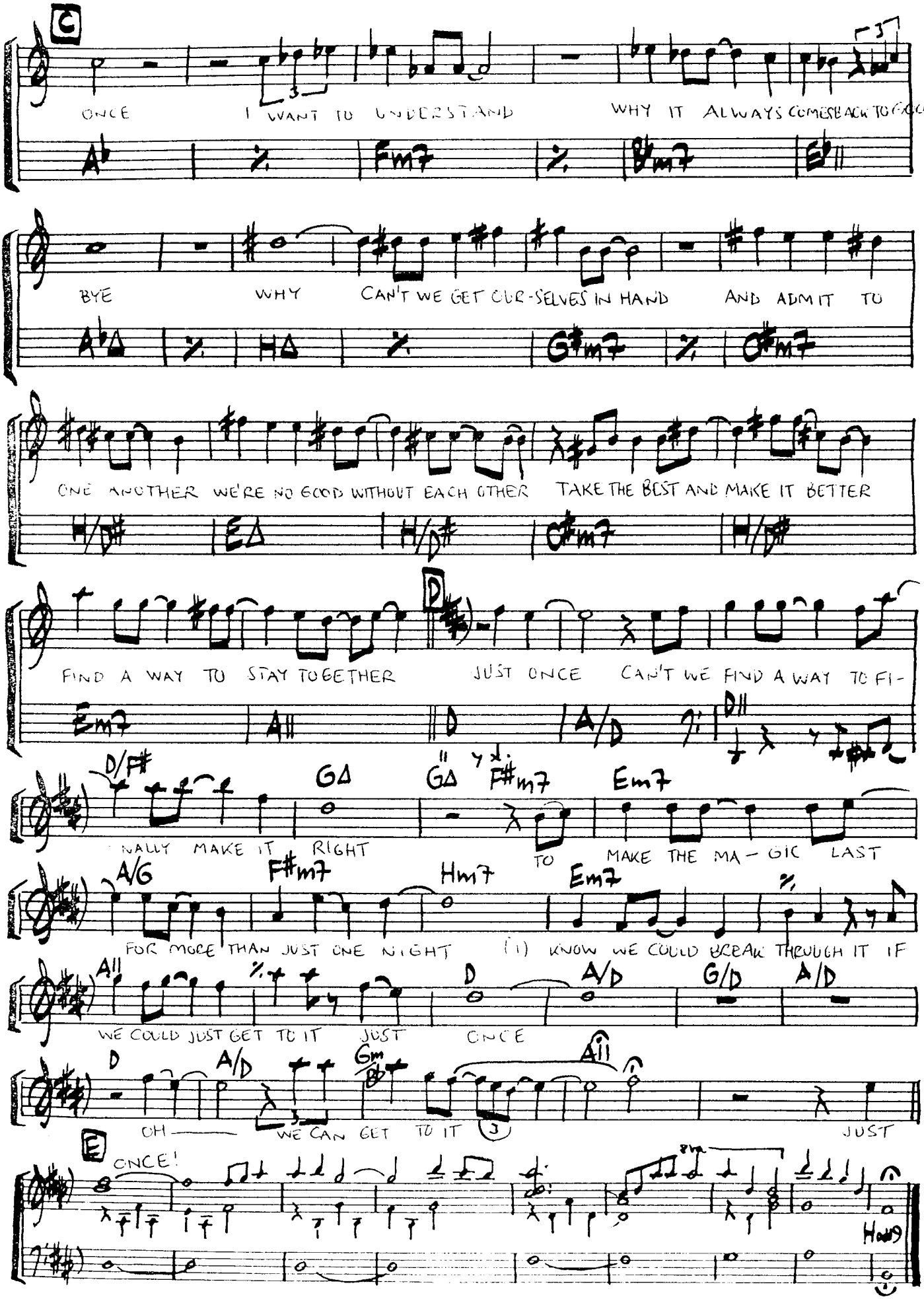
Dm7 | G11 G/F | E7sus E7/G# | Am7

(1) WONDERING IF WE OUGHT TO STAY OR HEAD ON OUT THE DOOR
(2) SEEMS AT TIMES WITH ALL WE'VE GOT WE HAVEN'T GOT A PRAYER

Dm7 | C/E | FΔ | G11 | G F/G G

(JUST ONCE - 2)


B (CHORUS)
(1) JUST ONCE CAN'T WE FIGURE OUT WHAT WE KEEP DOIN'
(2) JUST ONCE CAN'T WE FIGURE OUT WHAT WE KEEP DOIN'
C G/C G11 C/E
(1) WRONG WHY WE NE-VER LAST FOR VE-RY LONG
(2) WRONG WHY THE GOOD TIMES NE-VER LAST FOR LONG
FΔ FΔ Em Dm7 G/F
(1) ? WHAT ARE WE DOING WRONG?
(2) ? WHERE ARE WE GOING WRONG?
Em7 Am7 Dm7 G11
(1) JUST ONCE CAN'T WE FIND A WAY TO FINALLY MAKE IT
(2) JUST ONCE CAN'T WE FIND A WAY TO FINALLY MAKE IT
C G/C G11 C/E
(1) RIGHT TO MAKE THE MAGIC LAST FOR MORE THAN
(2) RIGHT TO MAKE THE MAGIC LAST FOR MORE THAN
FΔ FΔ Em7 Dm7 G/F
(1) JUST ONE NIGHT IF WE COULD JUST GET TO IT I
(2) JUST ONE NIGHT I KNOW WE COULD BREAK THROUGH IT IF
Em7 Am7 Dm7 Dm7
1.
(1) KNOW WE COULD BREAK THROUGH IT
G11
2.
(2) WE COULD JUST GET TO I JUST
G11


C
ONCE I WANT TO UNDERSTAND WHY IT ALWAYS COMES BACK TO GOOD -
A♭ | % | Fm7 | % | B♭m7 | E♭11
BYE WHY CAN'T WE GET OUR-SELVES IN HAND AND ADMIT TO
A♭Δ | % | HΔ | % | G♯m7 | % | C♯m7
ONE ANOTHER WE'RE NO GOOD WITHOUT EACH OTHER TAKE THE BEST AND MAKE IT BETTER
H/D♯ | EΔ | H/D♯ | C♯m7 | H/D♯
D
FIND A WAY TO STAY TOGETHER JUST ONCE CAN'T WE FIND A WAY TO FI-
Em7 | A11 | D | A/D | D11
D/F♯ GΔ GΔ F♯m7 Em7
-NALLY MAKE IT RIGHT TO MAKE THE MA-GIC LAST
A/G F♯m7 Hm7 Em7
FOR MORE THAN JUST ONE NIGHT (I) KNOW WE COULD BREAK THROUGH IT IF
A11 D A/D G/D A/D
WE COULD JUST GET TO IT JUST ONCE
D A/D Gm/B♭ A11
OH — WE CAN GET TO IT (J) JUST
E
ONCE!
Hold

KURIOSA

BAKED POTATO! är en Club i LA där man ofta kan höra förstklassig SLICK.

QUINCY JONES GJORDE SINA FÖRSTA INSPELNINGAR UNDER EGET NAMN I SVERIGE 1953.

FRANK STALLONE är precis som man skulle kun tro bror till SILVESTER STALLONE -- alias RAMBO & ROCKY.

JAPANER GILLAR SLICK MUSIK!

Tom Scotts plattor "Desire" och "Target" är inspelade "live" i studion direkt in på 2 kanaler för att få en äkta känsla.

Richard Page - en av de mest anlitade studiosångarna hade under slutet av 70-talet gruppen PAGES tillsammans med Steve George. Ombildade gruppen till MR MISTER som under1985 fick stora framgångar. Han valde tydligen rätt när han satsade på den egna musiken istället för att tacka JA TILL erbjudanden att bli sångare i såväl TOTO som CHICAGO.

FEE WAYBILL ÄR SÅNGARE I the TUBES.

JERRY HEY HAR ARRANGERAT BLÅS PÅ DE FLESTA SLICK-PLATTORNA

DAVID FOSTER är mycket för-tjust i BJÖRN SKIFS och lär ha alla hans plattor.

"HE'S LIKE WARM SUNSHINE — IN THE EVENING TIME"

(Brenda Russell om Al Jarreau)

RHYTHM HERITAGE bestod på sin tid bl a av Jay Graydon Michael O'Martian Ernie Watts och Ed Greene

QUINCY JONES LP "the Dude" belönades 1981 med hela 12 grammy!. JAMES INGRAM fick personligen 3 av dem (bästa nya artist, bäste manlige popsångare, bäste R&B-sångare. Han är den förste att få dessa utmärkelser utan att ha gjort någon egen solo-platta.

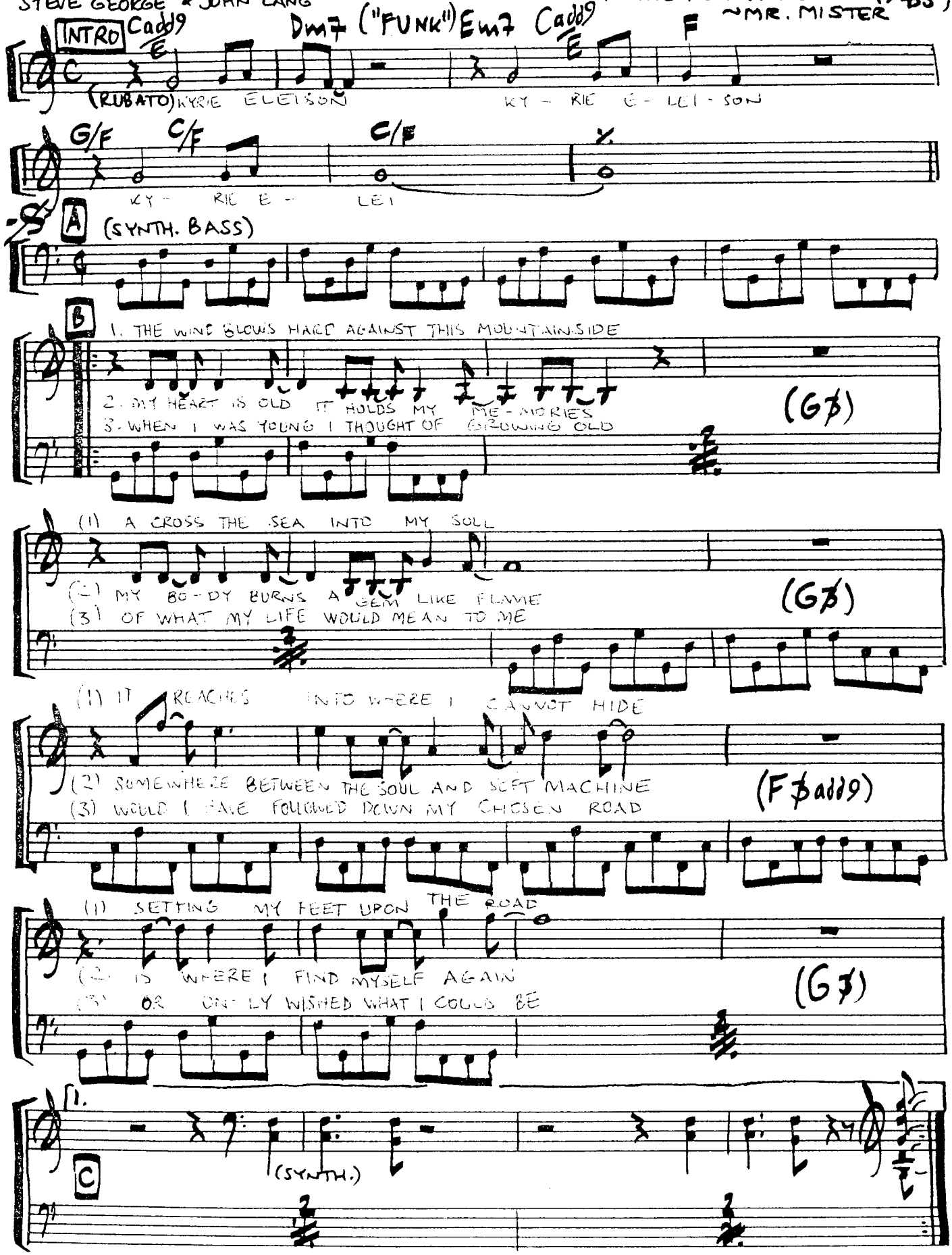
BILL CHAMPLIN (numera medlem i Chicago) medverkar som solosångare även på Captain fingers (L Ritenour) Dreams in stone (M Berger) Happy! people (P DaCosta) Sunlight (H Hancock)

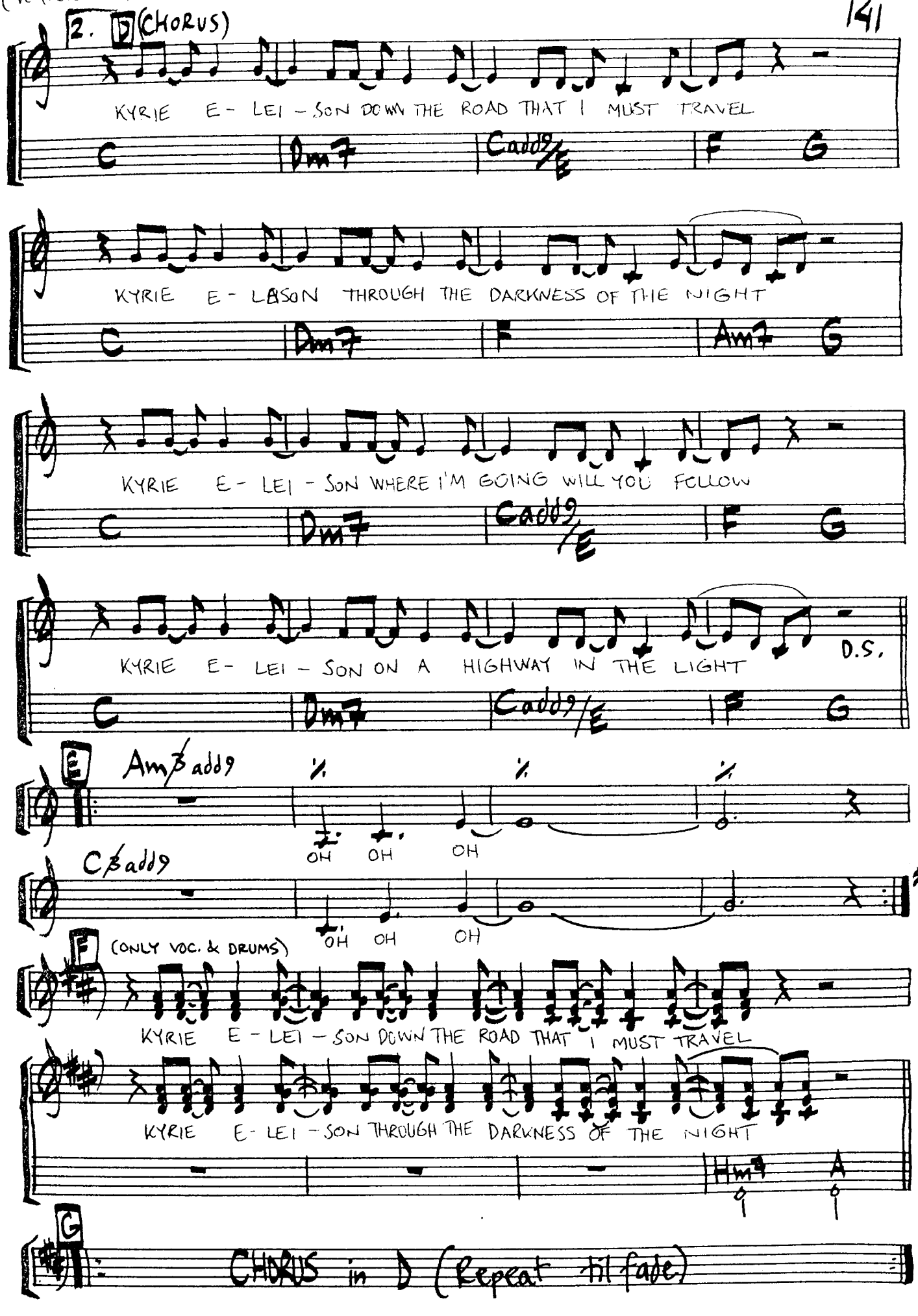
På 60-talet närmare bestämt 1968 släppte Tamla-Motown en platta med Eivets Rednow. Det var ingen annan än Stevie Wonder vilket man kan se om man läser namnet baklänges.

KYRIE

WRITTEN BY: RICHARD PAGE, STEVE GEORGE & JOHN LANG

(FROM THE RECORD: "WELCOME TO THE REAL WORLD" -1985 ~MR. MISTER)




2. D (CHORUS)
KYRIE E- LEI - SON DOWN THE ROAD THAT I MUST TRAVEL
C Dm7 Cadd9/E F G
KYRIE E- LEI SON THROUGH THE DARKNESS OF THE NIGHT
C Dm7 F Am7 G
KYRIE E- LEI - SON WHERE I'M GOING WILL YOU FOLLOW
C Dm7 Cadd9/E F G
KYRIE E- LEI - SON ON A HIGHWAY IN THE LIGHT
D.S.
C Dm7 Cadd9/E F G
E
Am/B add9
OH OH OH
C/B add9
OH OH OH
F (ONLY VOC. & DRUMS)
KYRIE E - LEI - SON DOWN THE ROAD THAT I MUST TRAVEL
KYRIE E- LEI - SON THROUGH THE DARKNESS OF THE NIGHT
Hm9 A
G
CHORUS in D (Repeat til fade)

LAST NITE

WRITTEN BY:
LARRY CARLTON
("SOFT FUNK")

(FROM THE RECORD "SLEEPWALKIN" LARRY CARLTON ~1982)

(KEYB.)

A (Guitar:)

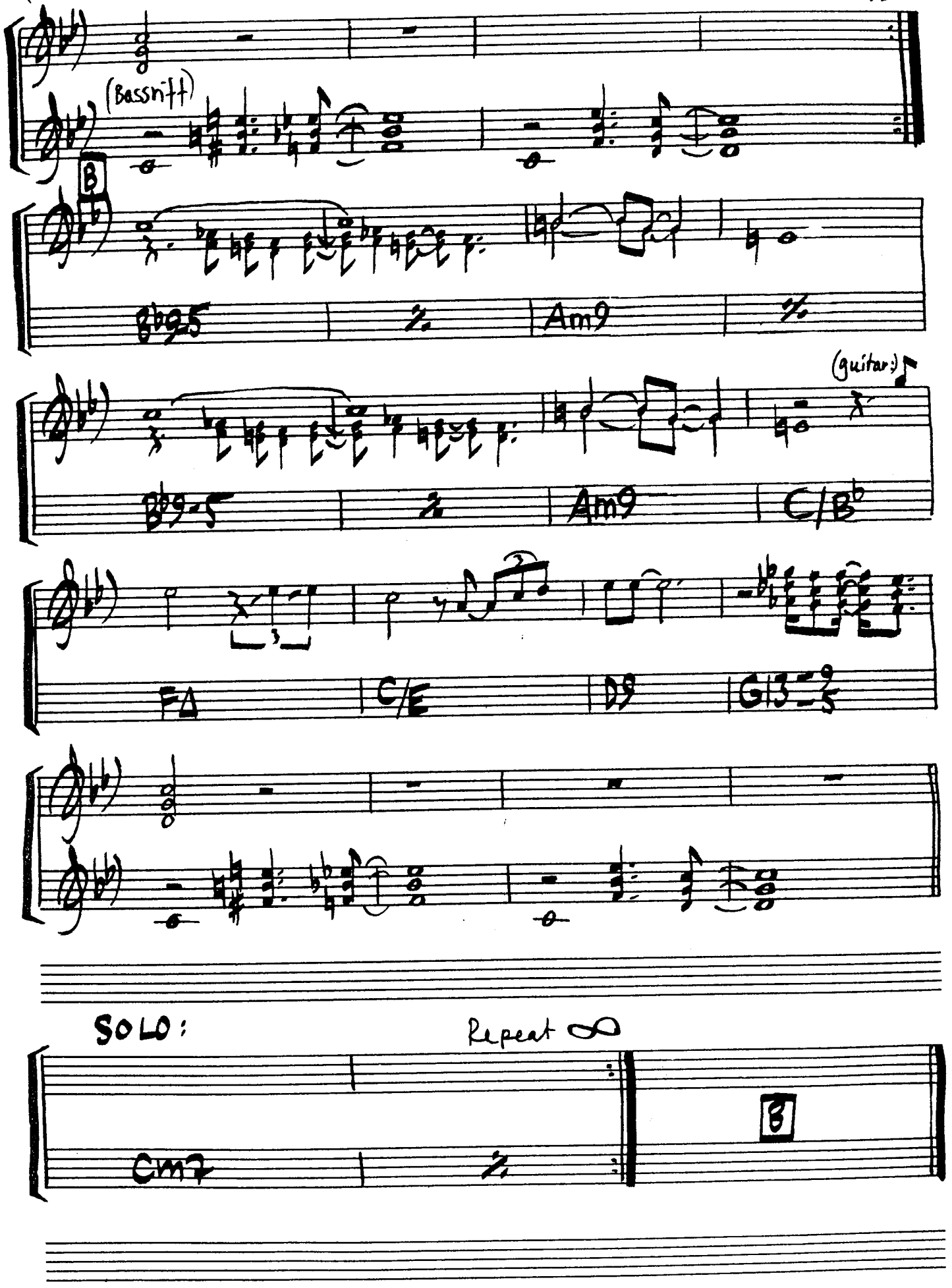
H/C | Cm7add11 | H/C | Cm7add11 | D7+9

Eb add9/G | H/C | Cm7add11 | H/C

D7+9 | H7+9 | Em7 add11 | Eb/E

A11 add13 | A13 | Dm7 add11

G13-9 | Eb Δ-5 | Db Δ-5


(Bassriff)
B
B♭9-5
Am9
(guitar)
C/B♭
FΔ
C/E
D9
G13-9/5
SOLO:
Repeat ∞
Cm7
B

LATELY

MUSIC & LYRICS: STEVIE WONDER

("HAMFAD FROM LP "HOTTER THAN JULY" S. WONDER ~ 1980)

INTRO ("BALLAD") 𝄋

D♭ | % | B♭m | % | G♭Δ | % | E♭m | A♭

A

1. LATELY I HAVE HAD THE STRANGEST FEELING
2. FAR MORE FREQUENTLY YOU'RE WEARING PER- FUME
3. LATELY I'VE BEEN STARING IN THE MIR-ROR
4. JUST ANOTHER NIGHT WHILE YOU WERE SLEEPING

D♭ | % | B♭m | %

(1) WITH NO VI-VID REA- SON HERE TO FIND
(2) WITH YOU SAY NO SPECIAL WAY TO GO
(3) VE- RY SLOW PICKING ME APART
(4) I VAGUELY HEARD YOU WHISPER SOMEONE'S NAME

E♭m | % | A♭7 | %

(1) YET THE THOUGHT OF LOSING YOU'S BEEN HANGING ROUND MY
(2) BUT WHEN I ASK- WILL YOU BE COMING BACK SOON YOU DON'T
(3) TRYIN' TO TELL MYSELF I HAVE NO REASON WITH YOUR
(4) BUT WHEN I ASK YOU OF THE THOUGHTS YOUR KEEPING YOU JUST

E♭m | B♭7+9 | E♭m7 | A♭7

1. (1) MIND
(3) HEART

D♭ | A♭/D♭ | D♭ | % :‖

2. (2) KNOW - NEVER KNOW - WELL
(4) SAY NOTHING'S CHANGE - WELL

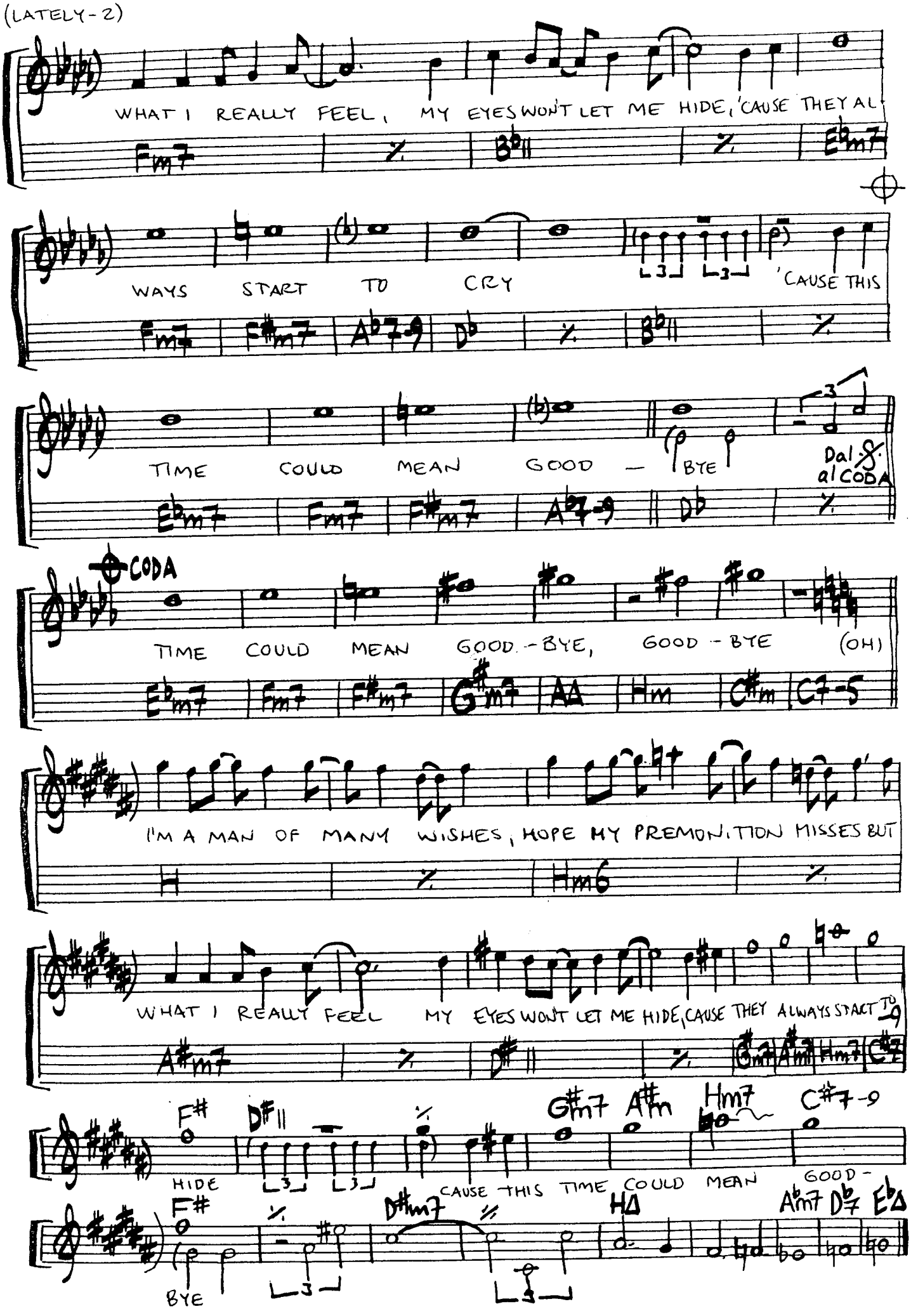
D♭ | D♭9

B

I'M A MAN OF MA-NY WISHES - HOPE MY PREMONITION MISSES BUT

G♭ | % | G♭m6 | %

(LATELY-2)


WHAT I REALLY FEEL, MY EYES WON'T LET ME HIDE, 'CAUSE THEY AL-
Fm7 % B♭11 % E♭m7
WAYS START TO CRY 'CAUSE THIS
Fm7 F#m7 A♭7-9 D♭ % B♭11 %
TIME COULD MEAN GOOD — BYE
Dal Segno al CODA
E♭m7 Fm7 F#m7 A♭7-9 D♭ %
CODA
TIME COULD MEAN GOOD-BYE, GOOD-BYE (OH)
E♭m7 Fm7 F#m7 G#m7 AA Hm C#m C7-5
I'M A MAN OF MANY WISHES, HOPE MY PREMONITION MISSES BUT
H % Hm6 %
WHAT I REALLY FEEL MY EYES WON'T LET ME HIDE, CAUSE THEY ALWAYS START TO
A#m7 % D# % G#m7 A#m Hm7 C#7
F# D#11 % G#m7 A#m Hm7 C#7-9
HIDE CAUSE THIS TIME COULD MEAN GOOD-
F# D#m7 HΔ A♭m7 D♭7 E♭Δ
BYE

LEARN TO LOVE AGAIN

WRITTEN BY: DAVID FOSTER, JAY GRAYDON & RICHARD PAGE

("FROM THE RECORD: "SING ALL THE BLUES AWAY" ~LOU RAWLS-1986)

("BALLAD")

C | F/A | G/M | C | F | G/M G

A

1. ONCE YOU AND I WERE TWO - WE WERE LOVE THE WIND OF
2. ONCE YOU WOULD HOLD MY HAND IN THE RAIN YOU'VE NE - VER

3. YOU WERE THE BRIGHTEST STAR IN THE SKY 1 NIGHTS WERE
4. YOU WERE THE STRONGEST PART OF MY LIFE I CAN'T BELIEVE WE'VE

C | F/A | G/M | C | FΔ

(1) LOVE THAT'S HARD TO
(2) WANT TO SEE ME

1. FIND

(3) FILLED WITH THIS LOVE
(4) LET IT GO THIS

G11 G7 | C | G11 G

2. CRY

(1-3) CAUGHT UP IN THE
FAR (24) IF THERE'S A SECOND

C | G11 C7

B

(1-3) GAME I LET YOU GET AWAY AND I WAS TO AFRAID
(24) CHANCE IT'S ONE WE GOT TO TAKE LET'S MAKE IT RIGHT AGAIN

F | Cm7 F7 | B♭ | A11M5 A7

TO MAKE YOU STAY. OH,
AND HEEL ALL THE WOUNDS WE MADE

Dm Dm/C | B♭Δ | C11 | %

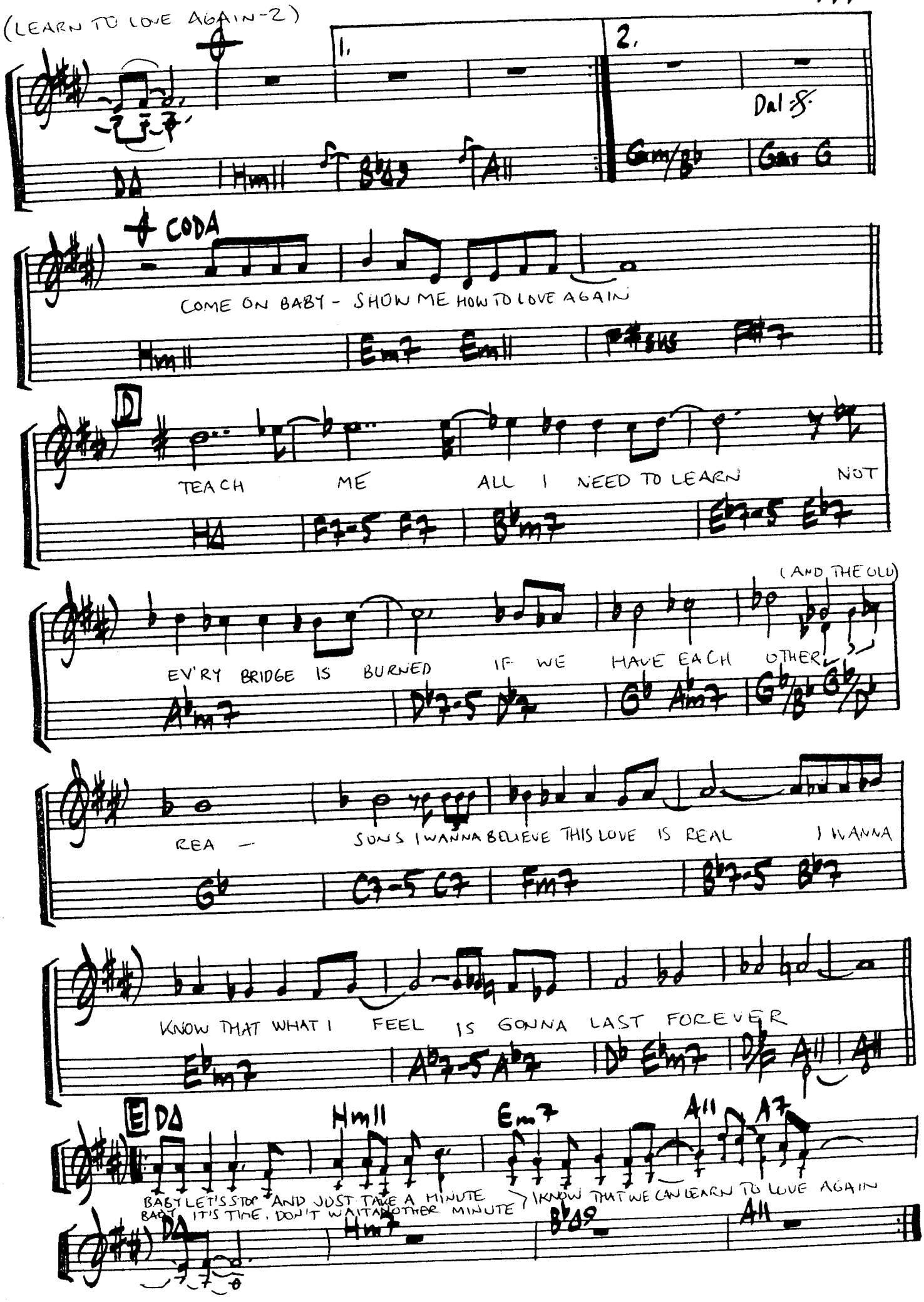
C

BABY LET'S STOP AND JUST TAKE A MINUTE I KNOW THAT WE CAN LEARN TO LOVE AGAIN

BABY IT'S TIME DON'T WAIT ANOTHER MINUTE I KNOW THAT WE CAN LEARN TO LOVE AGAIN

DΔ | Hm11 | Em7 | A11 A7

(LEARN TO LOVE AGAIN-2)

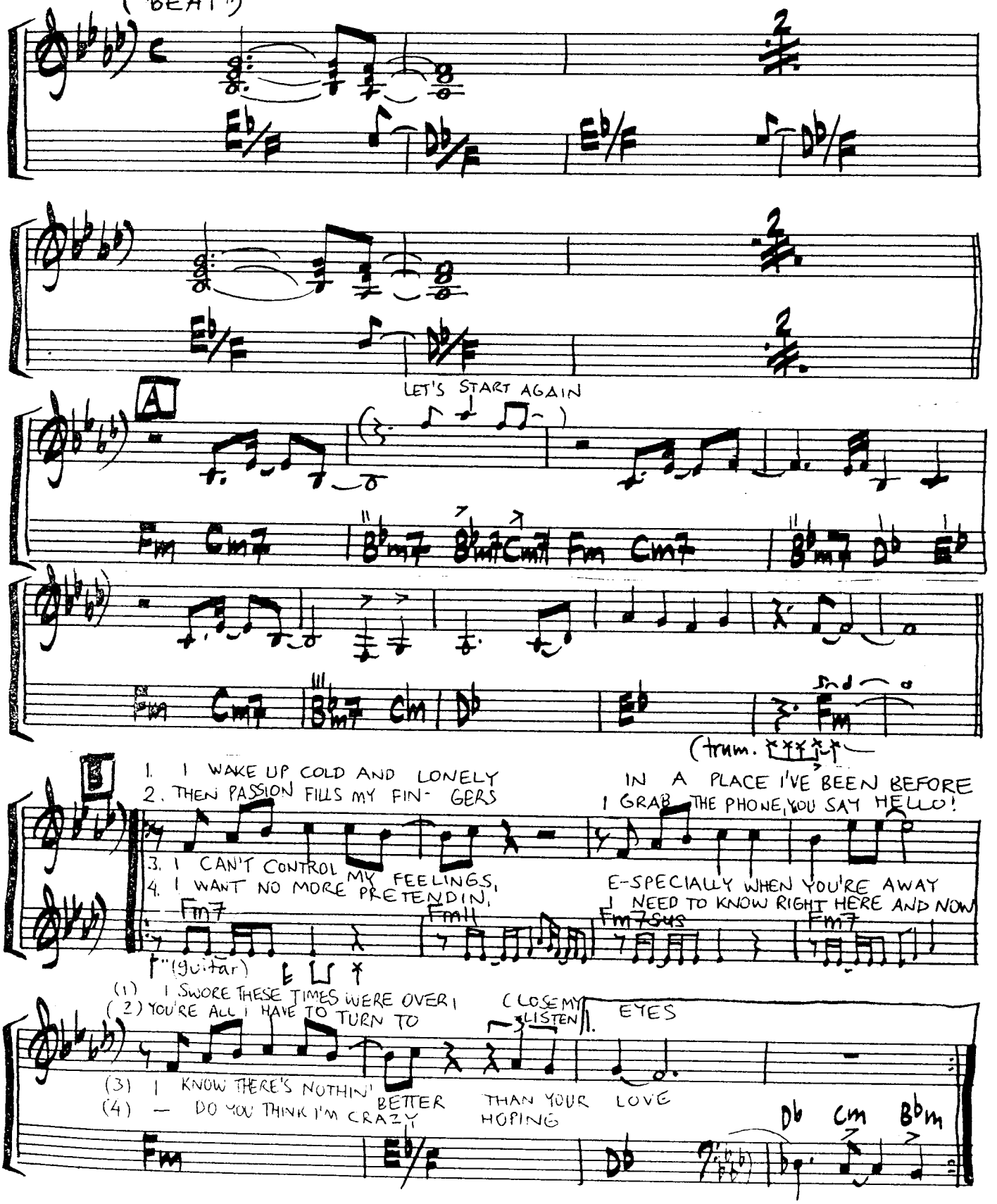


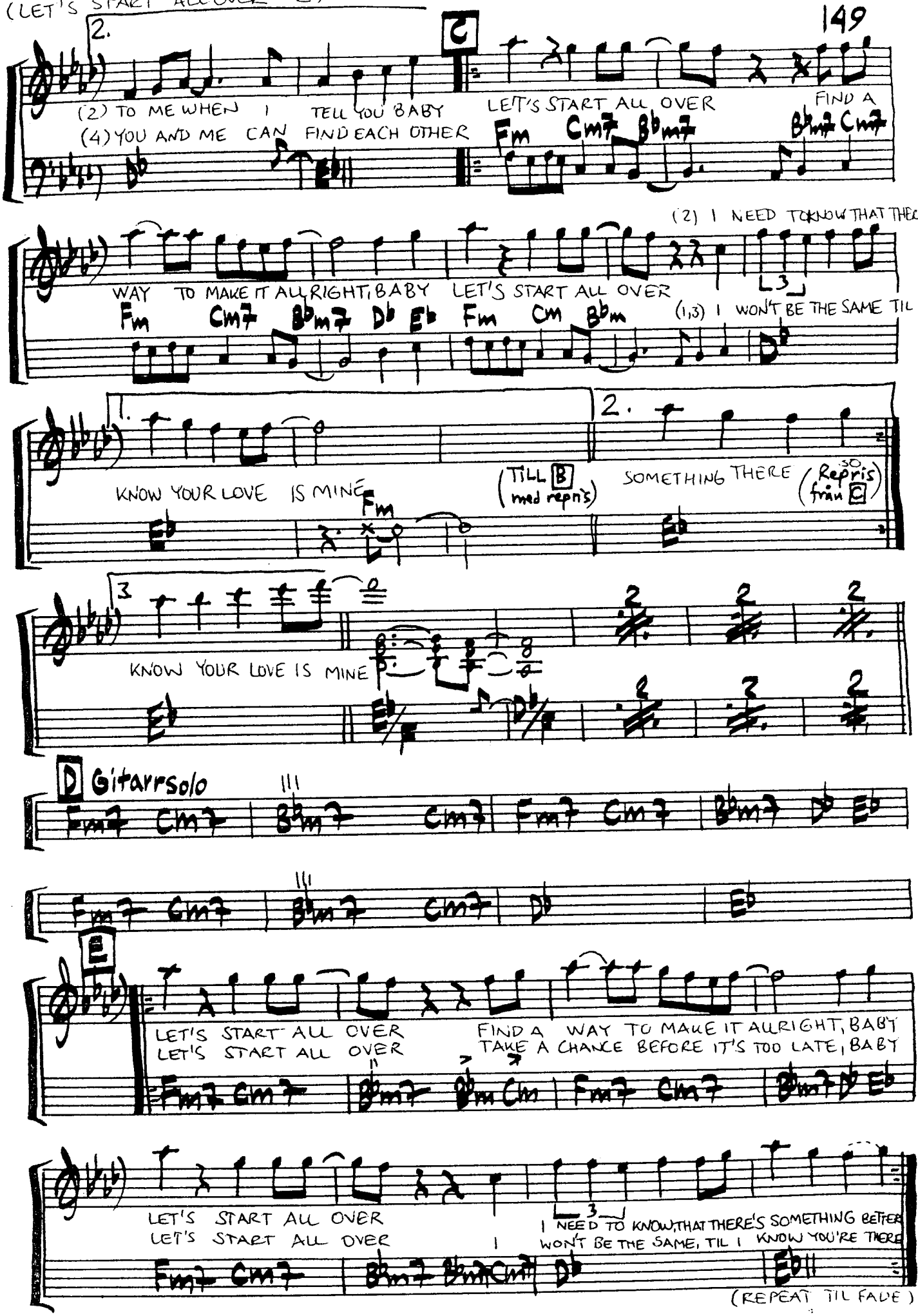
LET'S START ALL OVER

MUSIC/LYRICS: JACK WAGNER, NATHAN EAST, MARCEL EAST

("BEAT")

(FROM THE RECORD: "LIGHTING UP THE NIGHT" ~ JACK WAGNER 1985)




2.
C
(2) TO ME WHEN I TELL YOU BABY LET'S START ALL OVER
(4) YOU AND ME CAN FIND EACH OTHER
Fm Cm7 Bbm7
FIND A
Bbm7 Cm7
(2) I NEED TO KNOW THAT THERE'S
WAY TO MAKE IT ALL RIGHT, BABY LET'S START ALL OVER
Fm Cm7 Bbm7 Db Eb Fm Cm Bbm
(1,3) I WON'T BE THE SAME TIL I
1.
KNOW YOUR LOVE IS MINE
(TILL B med repris)
2.
SOMETHING THERE
(Repris fran C)
Fm
3
KNOW YOUR LOVE IS MINE
D Gitarrsolo
Fm7 Cm7 Bbm7 Cm7 Fm7 Cm7 Bbm7 Db Eb
Fm7 Cm7 Bbm7 Cm7 Db Eb
E
LET'S START ALL OVER
LET'S START ALL OVER
FIND A WAY TO MAKE IT ALLRIGHT, BABY
TAKE A CHANCE BEFORE IT'S TOO LATE, BABY
Fm7 Cm7 Bbm7 Bbm Cm Fm7 Cm7 Bbm7 Db Eb
LET'S START ALL OVER
LET'S START ALL OVER
I NEED TO KNOW, THAT THERE'S SOMETHING BETTER
WON'T BE THE SAME, TIL I KNOW YOU'RE THERE
Fm7 Cm7 Bbm7 Bbm7 Cm7 Db Eb
(REPEAT TIL FADE)

LIFE ON THE WIRE !

WRITTEN BY: JIM MULLEN
CLAIRE HAMILL

(FROM THE RECORD: "LIFE ON THE WIRE" ~ MORRISEY-MULLEN-1982)

("FUNK")

(guitar) Ebm9 Fm9 Bb7+5 Ebm9 Fm9 Bb7+9

(HORNS 3 & 4K) Ebm9 Fm9 Bb7+5 Ebm9 Fm9 Bb7+5 Fm9 Bb7+5 1. GOTTO

(SYNTH)

A (1) GET OUT THERE TIME FOR THE WASTIN' TASTIN LIFE IS 2. IT EX-

(3) DYIN' TROUBLES TO KEEP MUCH RE- CHEATIN PEATIN 4. SOME OLD LIFE'S A

Ebm9 Fm9 Bb7+5 Ebm9 Fm9 Bb7+5

(2.) CITES ME GENTLY TO ON GET THE HIGHER WIRE 1. TREADIN

(4) ROAD THAT'S MESSAGES NE- VER NEED ENDING PLENTY OF GOLDEN

Ebm9 Fm9 Bb7+5 Ebm9 Fm9 Bb7+5

2. B

(REFR 1) GOT THIS FEELIN GOT THIS FEELIN MAKE THE

(REFR 2) BUT I DON'T WORRY I'M IN NO HURRY I KNOW THE

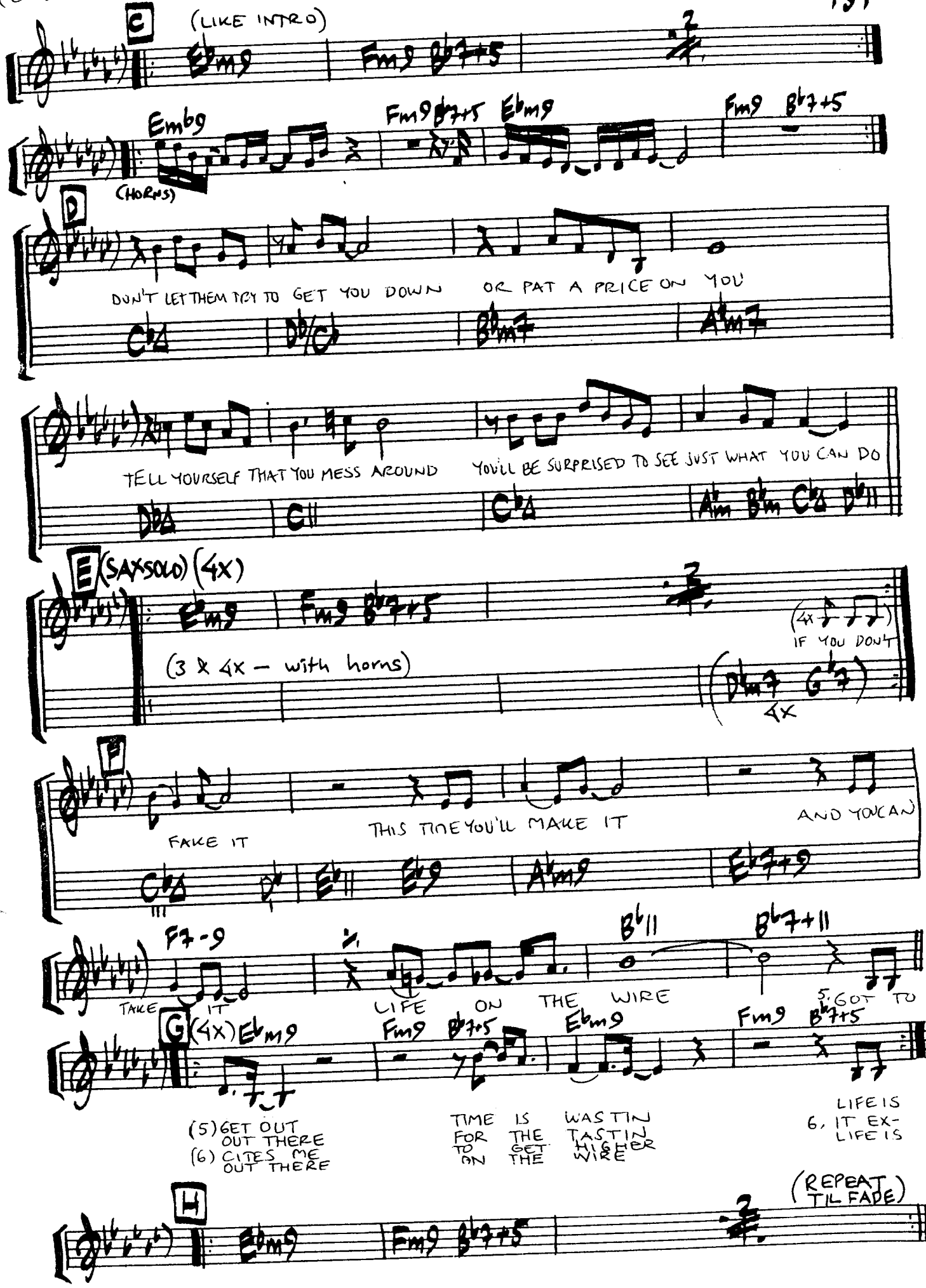
Db7 Gb7 Cb Db Eb11 Eb9 Abm9 Eb7+9

DEALS IN STO-RY LIFE ON THE WIRE

IN LIFE ON THE WIRE 3. TO MUCH

Fb7-9 Bb11 Bb7+11

D.S. with all repeat 2X Continue


C
(LIKE INTRO)
Ebm9
Fm9 Bb7+5
Embb9
Fm9 Bb7+5 Ebm9
Fm9 Bb7+5
(HORNS)
D
DON'T LET THEM TRY TO GET YOU DOWN
OR PAT A PRICE ON YOU
Cb△
Db/Cb
Bbm7
Abm7
TELL YOURSELF THAT YOU MESS AROUND
YOU'LL BE SURPRISED TO SEE JUST WHAT YOU CAN DO
Db△
C11
Cb△
Abm Bbm Cb△ Db11
E (SAX SOLO) (4X)
Ebm9
Fm9 Bb7+5
(4x IF YOU DON'T)
(3 & 4x — with horns)
(Dbm7 Gb7)
4X
F
FAKE IT
THIS TIME YOU'LL MAKE IT
AND YOU CAN
Cb△
Eb11
Eb9
Abm9
Eb7+9
F7-9
TAKE IT
LIFE ON THE WIRE
Bb11
Bb7+11
5. GOT TO
G (4X) Ebm9
Fm9 Bb7+5
Ebm9
Fm9 Bb7+5
(5) GET OUT OUT THERE
(6) CITES ME OUT THERE
TIME IS WASTIN
FOR THE TASTIN
TO GET HIGHER
ON THE WIRE
LIFE IS
6. IT EX-
LIFE IS
H
Ebm9
Fm9 Bb7+5
(REPEAT TIL FADE)

152

WRITTEN BY:
GINO VANELLI

LIVING INSIDE MYSELF

(FROM THE RECORD: "NIGHTWALKER" ~ GINO VANELLI - 1981)

("BALLAD")

Hadd9 | E/H | Emb6/H | Hadd9 | AΔ | C#m7 | H

F#/A# | E/G | Eadd9 | C#/E# | C#m7 | C#m7/H | AΔ | F#11 -

1. IN MY

A

(1) LIFE I FELT SO SELFASSURED, BUT SUDDENLY IT'S ALL CHANGED
2 (-) I NEED HER GUIDIN' LIGHT, TO SHINE ON MY DARKEST DAYS

Hadd9 | H/D# | EΔ9 E | E/G | G#m7

AΔ7 | E/G# | C#/E# | F#11

(1) SHE'S A CLOUD THAT HANGS ABOVE MY
(2) I WAS YOUNG AND TIME WAS ON MY

Hadd9 | H/D#

(2X)

(1) WORLD, AND I FIND MYSELF WANDRIN' IN THE RAIN AND NOW I CAN'T GO
(2) SIDE, BUT LIKE A FOOL I LET IT SLIP A - WAY AND NOW THOSE DAYS ARE

EΔ9 | E/G | G#m7 | AΔ | F#m7

B (CHORUS)

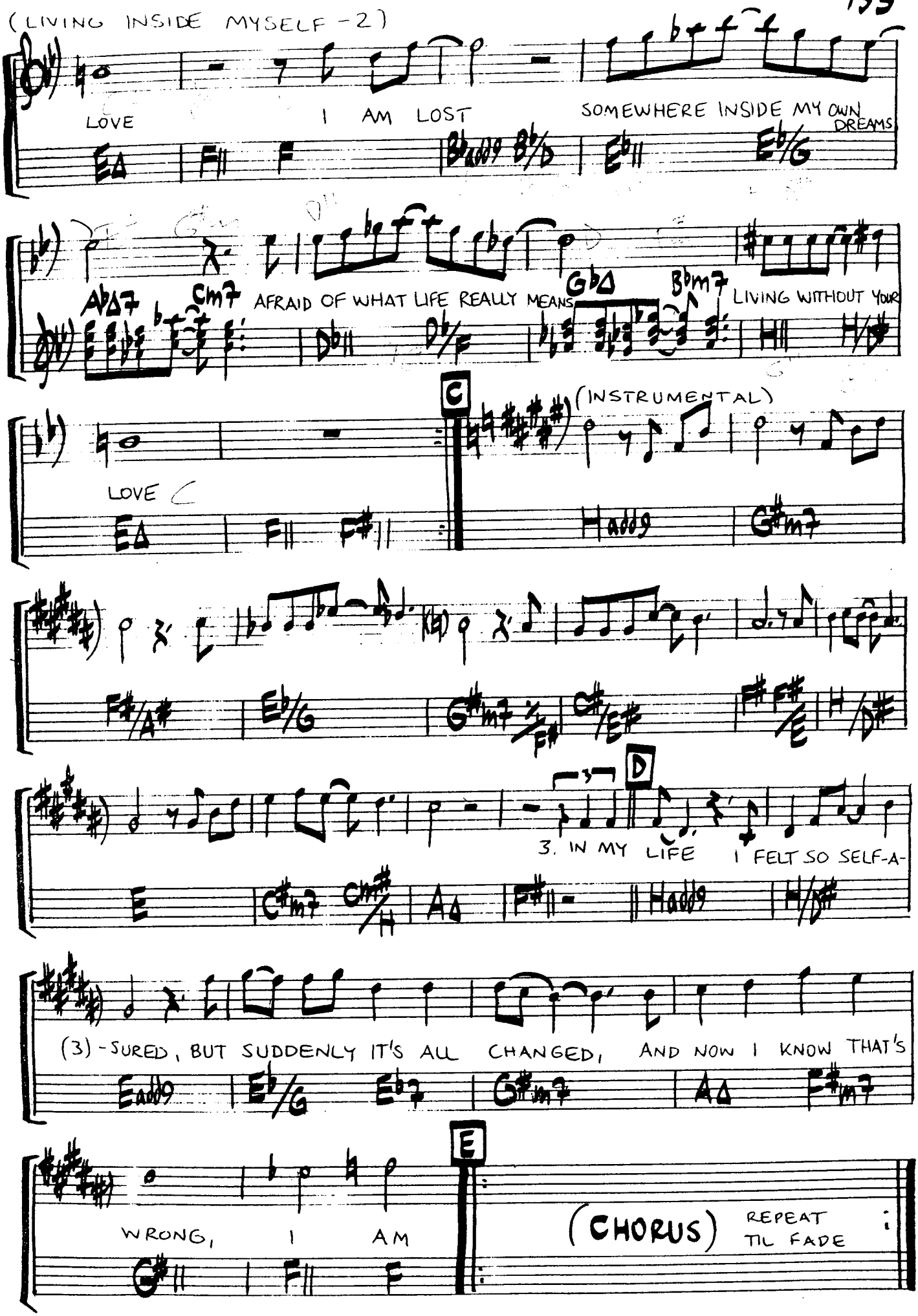
(1) ON
(2) GONE } CAUSE I AM LOST, LIVING INSIDE MY SELF,

G#11 | F11 | F | Badd9 | B/D | E11 | E/G

A/A# | Cm7 | LIVING INSIDE THIS SHELL | GbΔ | Bbm7 | LIVING INSIDE YOUR

Db11 | Db/F | H11 | H/D#

(LIVING INSIDE MYSELF -2)

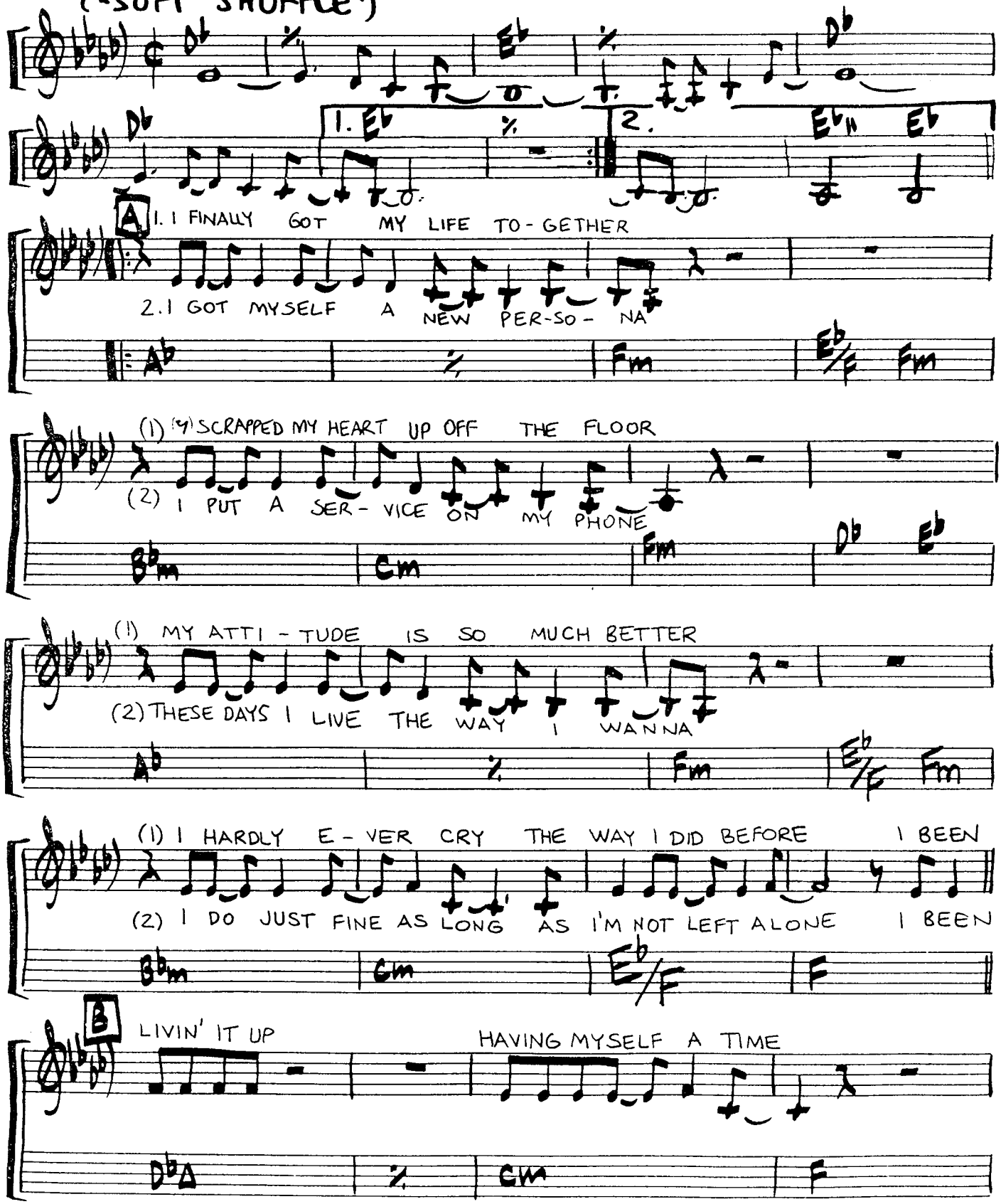


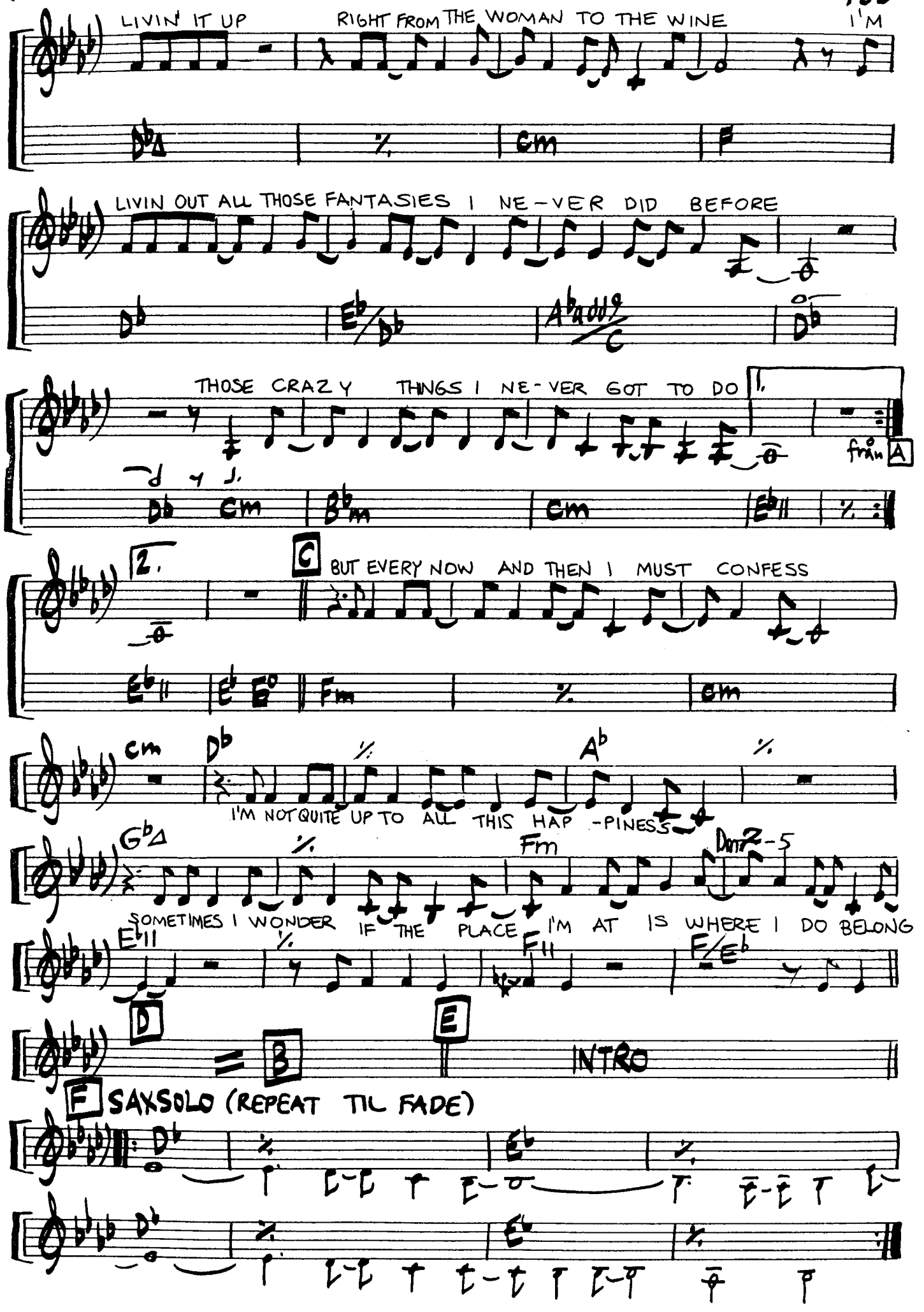
LIVIN' IT UP

WRITTEN BY: BILL LABOUNTY, BARRY MANN & CYNTHIA WEIL

(HÄMTAD FRÅN LP:N "BILL LABOUNTY" ~ 1982)

("SOFT SHUFFLE")




LIVIN' IT UP
RIGHT FROM THE WOMAN TO THE WINE
I'M
LIVIN OUT ALL THOSE FANTASIES I NE-VER DID BEFORE
THOSE CRAZY THINGS I NE-VER GOT TO DO
från A
C
BUT EVERY NOW AND THEN I MUST CONFESS
I'M NOT QUITE UP TO ALL THIS HAP-PINESS
SOMETIMES I WONDER IF THE PLACE I'M AT IS WHERE I DO BELONG
D
E
INTRO
F SAXSOLO (REPEAT TIL FADE)

LONELY WEEKEND

WRITTEN BY: FERRANTE, CURIALE, LAWSON, CALDWELL

(FROM THE RECORD: "SAMURAI SAMBA" YELLOWJACKETS ~ 1985)

("BEAT") (RUBATO)

Fm7 | Db69 | Bbm7sus | Eb11

A (fast)

(1) I SIT IN-SIDE MY ROOM AND WATCH THE SHADOWS FALL
(2) ANOTHER KIND OF GUY WHO'LL LOCK HIMSELF A-WAY

Ab/Gb | Db/F | Dbm/Fb | Ab/Eb | C9/E | Fm7

(1) OUTSIDE THE WORLD IS TURNING ON THE LIGHTS
(2) HAS ALWAYS HAD BOTH FEET ON SOLID GROUND

Bbm7 | Eb11 | Eb/Ab | Ab | Eb11

(1) ANOTHER DAY GOES BY AND I WONDER IF SHE CALLS
(2) BUT EVER SINCE SHE LEFT WILL I STRUGGLE THROUGH EACH DAY

Ab/Gb | Db/F | Dbm/Fb | Ab/Eb | C7/E | Fm7 | Bb9

(1) HERE COMES ANOTHER FRIDAY NIGHT
(2) I KNOW SHE'S UP THERE ON THE TOWN

Bbm7 | Ab/C | Db6 | Eb11 | Ab7sus | Ab | G11

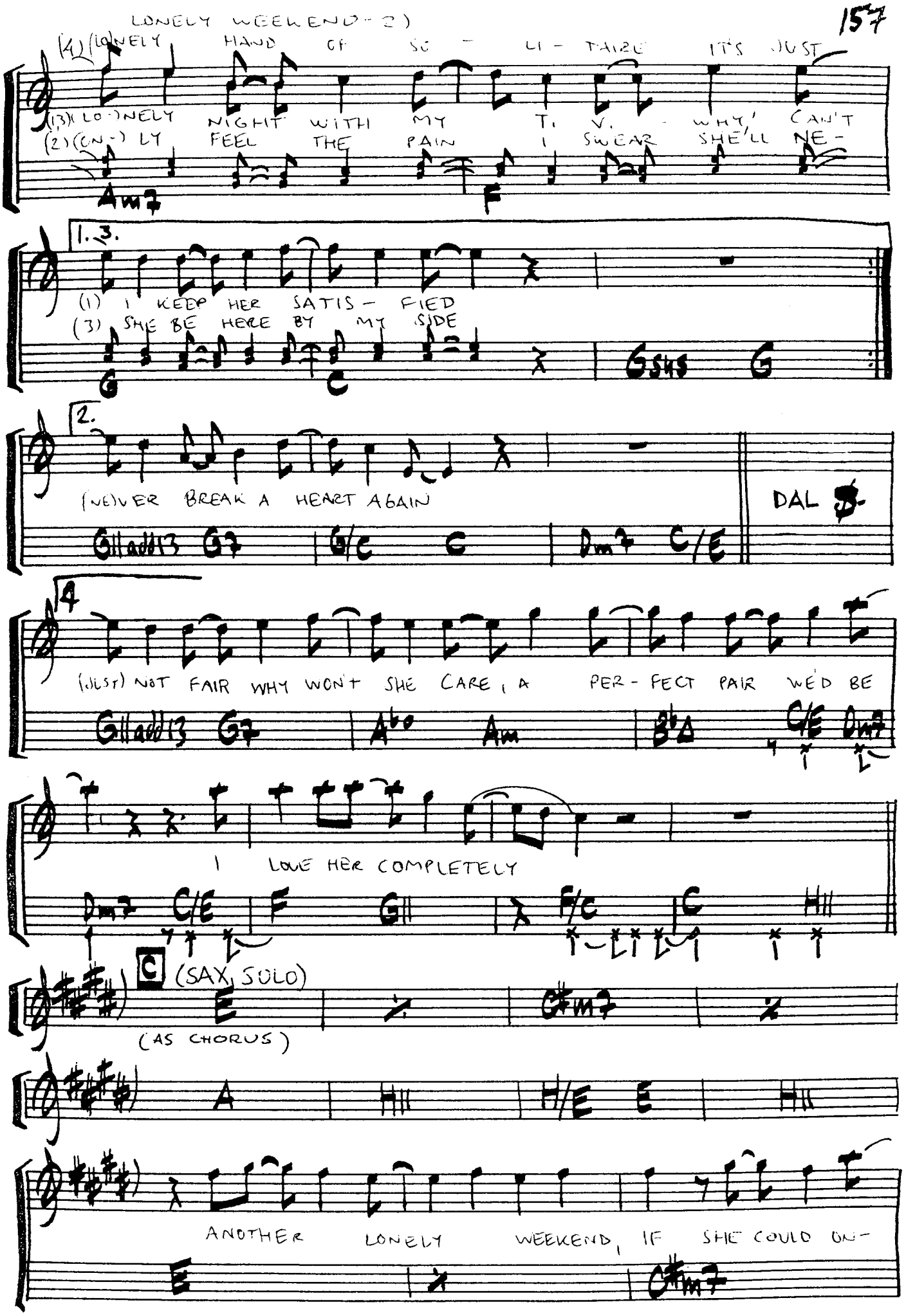
B (CHORUS)

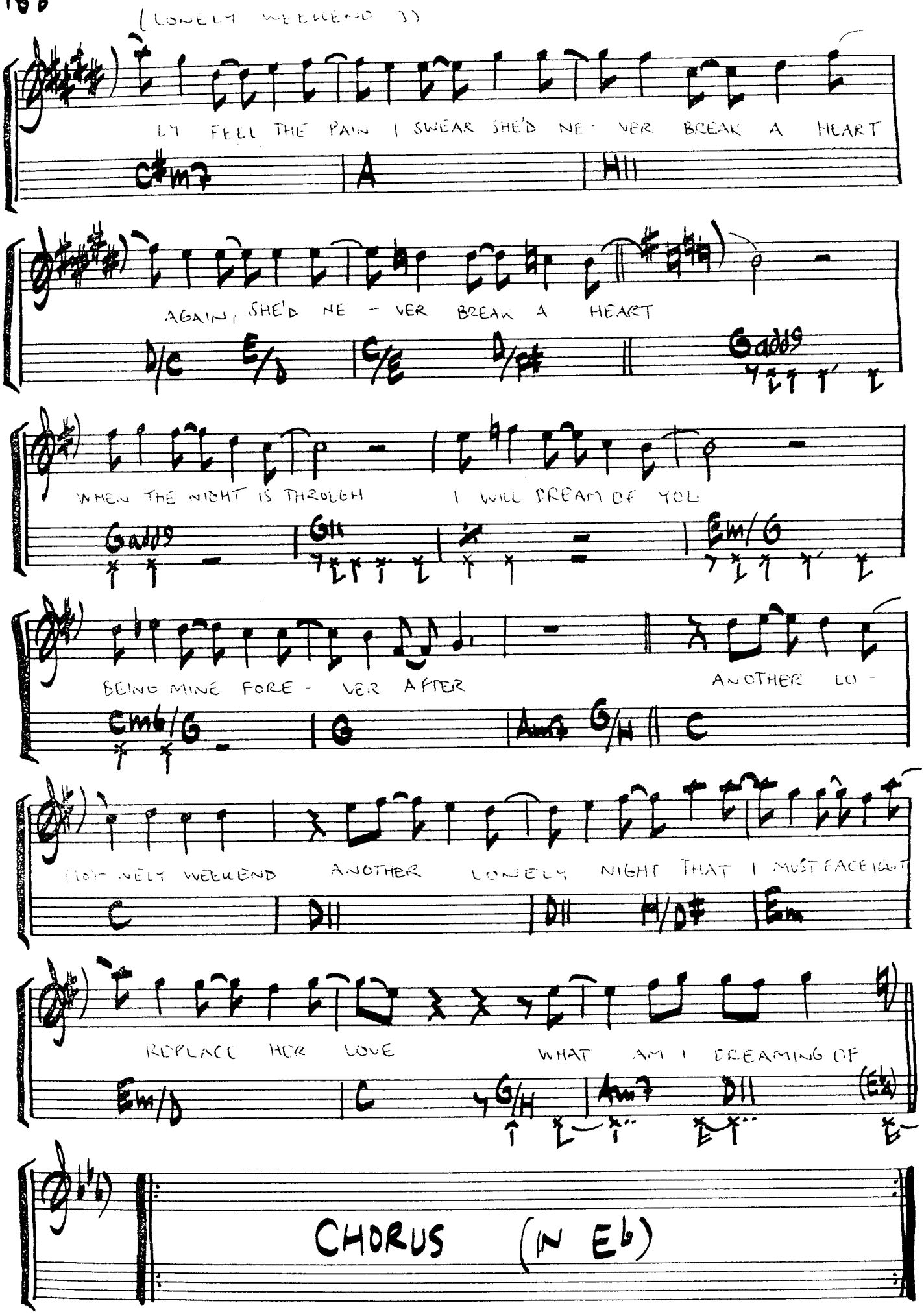
(1) ANOTHER LONELY WEEKEND
(2) ANOTHER LONELY WEEKEND

(4. ANOTHER LO-

ANOTHER LO-
IF SHE COULD LOV-

C | Am7


LONELY WEEKEND - 2)
(4)(10) NELY HAND OF SO - LI - TAIRE IT'S JUST
(13)(LO-)NELY NIGHT WITH MY T. V. - WHY, CAN'T
(2)(ON-) LY FEEL THE PAIN I SWEAR SHE'LL NE-
Am7 F
1.3.
(1) I KEEP HER SATIS - FIED
(3) SHE BE HERE BY MY SIDE
G C G5/4 G
2.
(NE)VER BREAK A HEART AGAIN
G11add13 G7 G/C C Dm7 C/E
DAL
4
(JUST) NOT FAIR WHY WON'T SHE CARE, A PER - FECT PAIR WE'D BE
G11add13 G7 A°7 Am B♭Δ C/E Dm7
I LOVE HER COMPLETELY
Dm7 C/E F G11 F/C C H11
C (SAX SOLO)
E C#m7
(AS CHORUS)
A H11 H/E E H11
ANOTHER LONELY WEEKEND, IF SHE COULD ON-
E C#m7


(LONELY WEEKEND)
I'LL FEEL THE PAIN I SWEAR SHE'D NE - VER BREAK A HEART
C#m7 A H11
AGAIN, SHE'D NE - VER BREAK A HEART
D/C E/D C/E D/F# G add9
WHEN THE NIGHT IS THROUGH I WILL DREAM OF YOU
G add9 G11 Em/G
BEING MINE FORE - VER AFTER ANOTHER LO -
Cm6/G G Am7 G/H C
NEW LONELY WEEKEND ANOTHER LONELY NIGHT THAT I MUST FACE I WON'T
C D11 D11 H/D# Em
REPLACE HER LOVE WHAT AM I DREAMING OF
Em/D C G/H Am7 D11 (Eb)
CHORUS (IN Eb)

LIFE TILL

WRITTEN BY:
JAN OTTESEN

(FROM THE RECORD: "LIFE" ~ 1982)

("BALLAD")

A

E♮ | B♭7+5 | Am9 | A♭7+9

GΔ9 | Hm7 B♭7-5 | Am7 | Hm7 | CΔ | H/C | D/C | Hm♮

Hm♮ | B♭7-5 | Am7 | Hm7 | C♯m7 | F♯♮

Dal. 𝄋. (NO REPEAT)

(2x —)

HΔ9 | E♮ | AΔ9 | D♮ | GΔ9 | F7-5

C

(GIT.:)

Em7 | Asus/E | Gsus/E | Em♮ | Em7 | Asus/E | Gsus/E | D♮

D (KEYBOARD SOLO) (REPEAT ∞)

GΔ | % | E♭Δ | % | GΔ | G13 G7+5 | Cm♮ | F♮

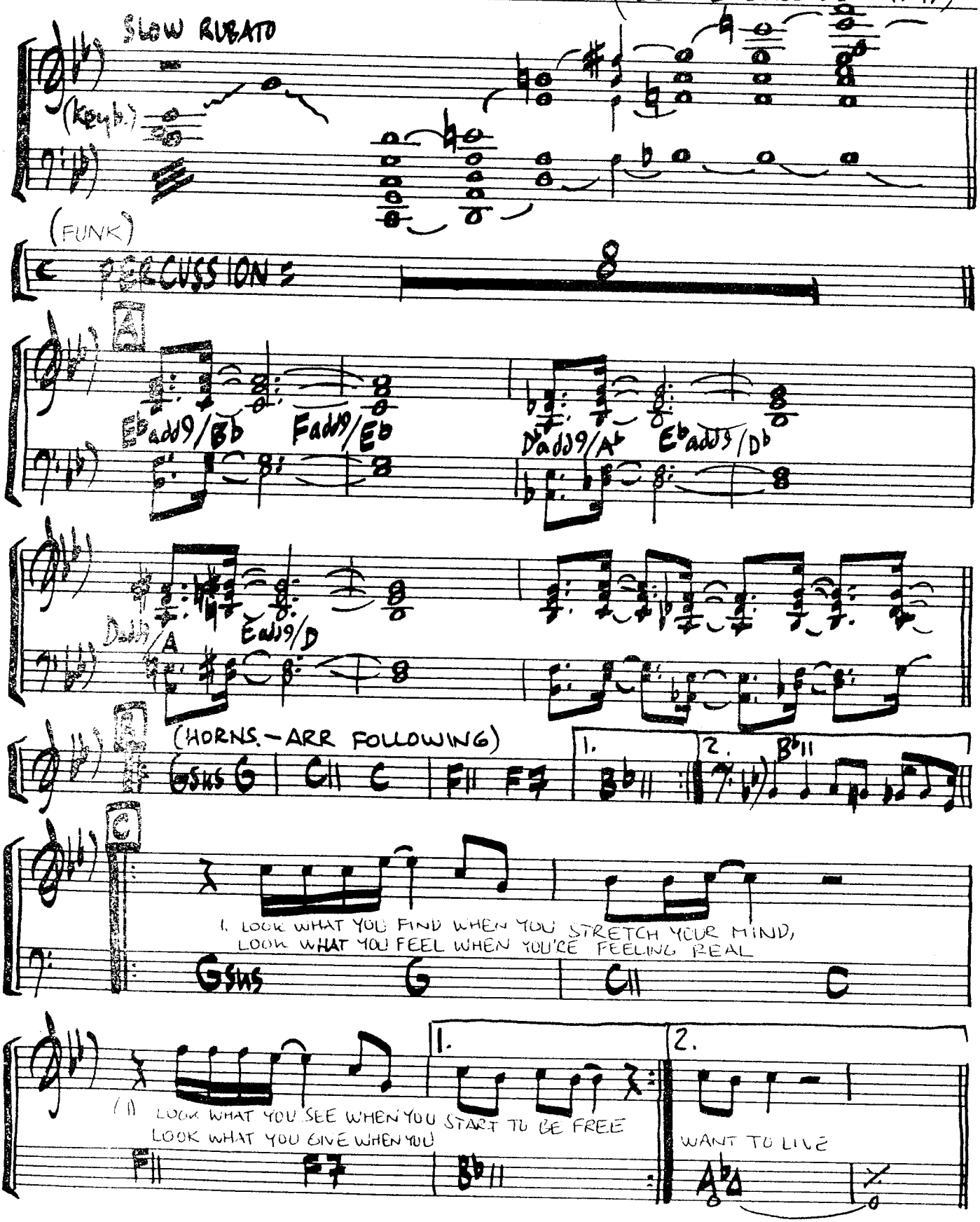
E

C (REPEAT TIL FADE)

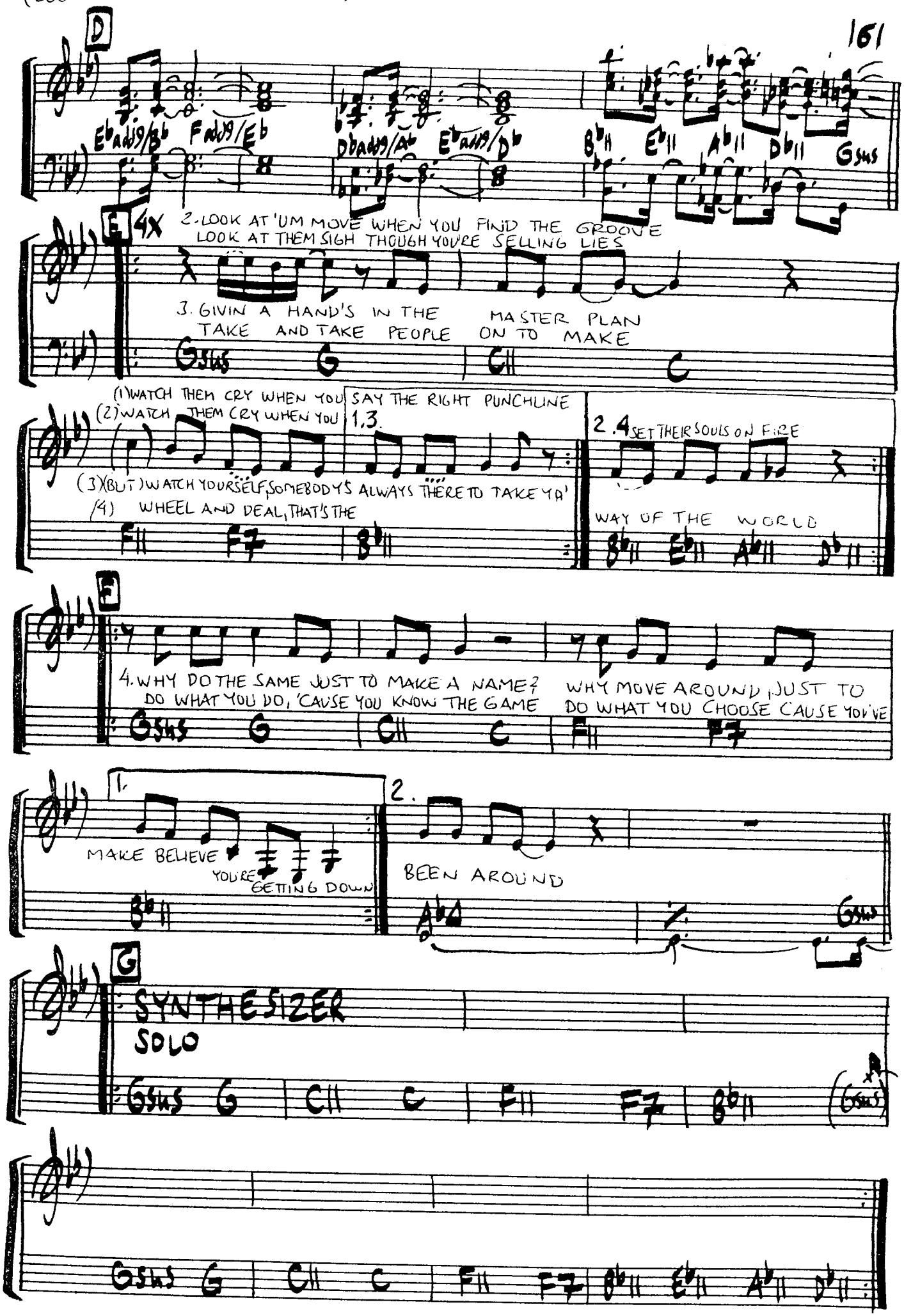
LOOK WHAT YOU FIND

WRITTEN BY:
GEORGE DUKE

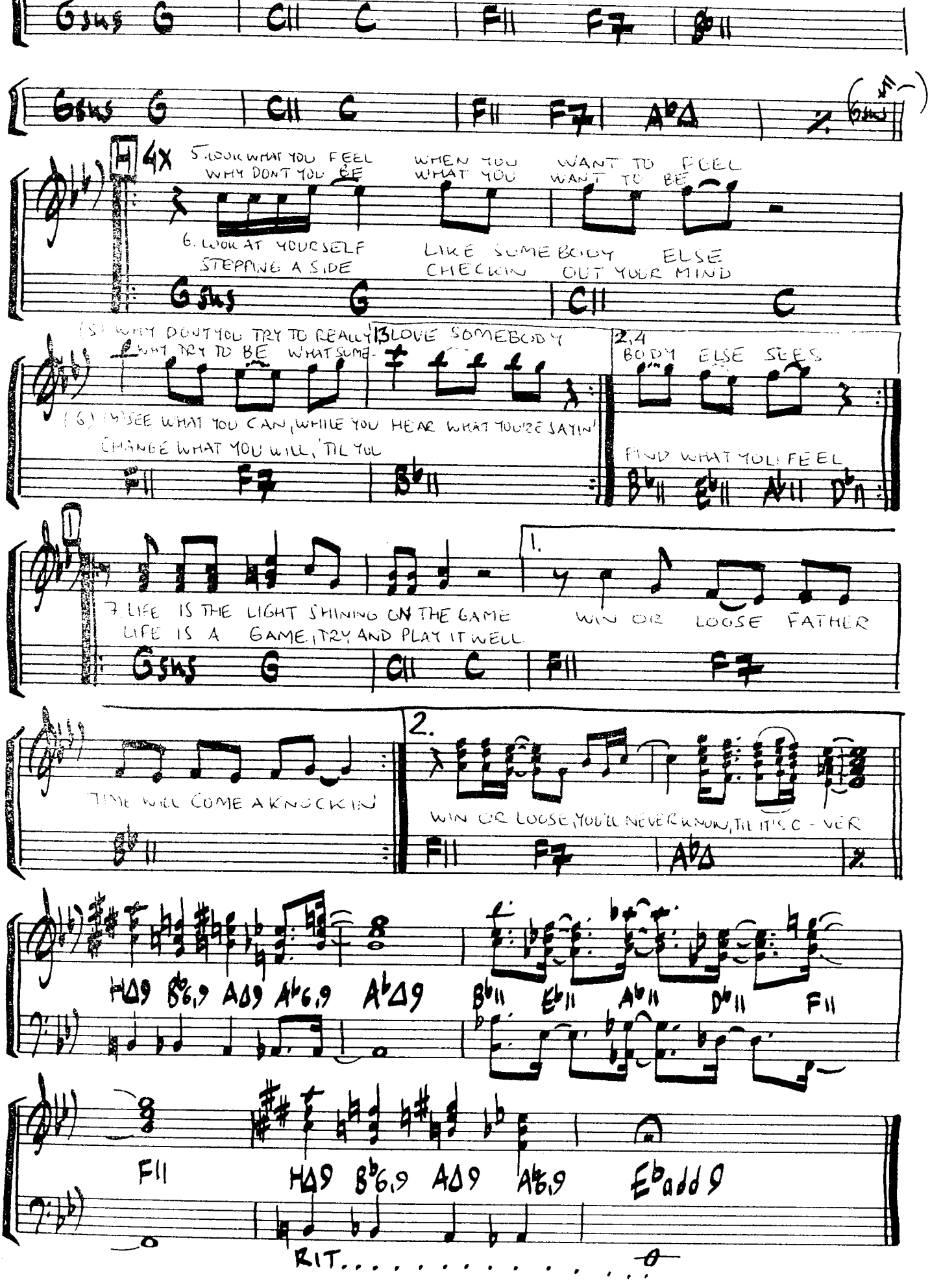
(FROM THE RECORD: "MASTER OF THE GAME" GEORGE DUKE ~1979)



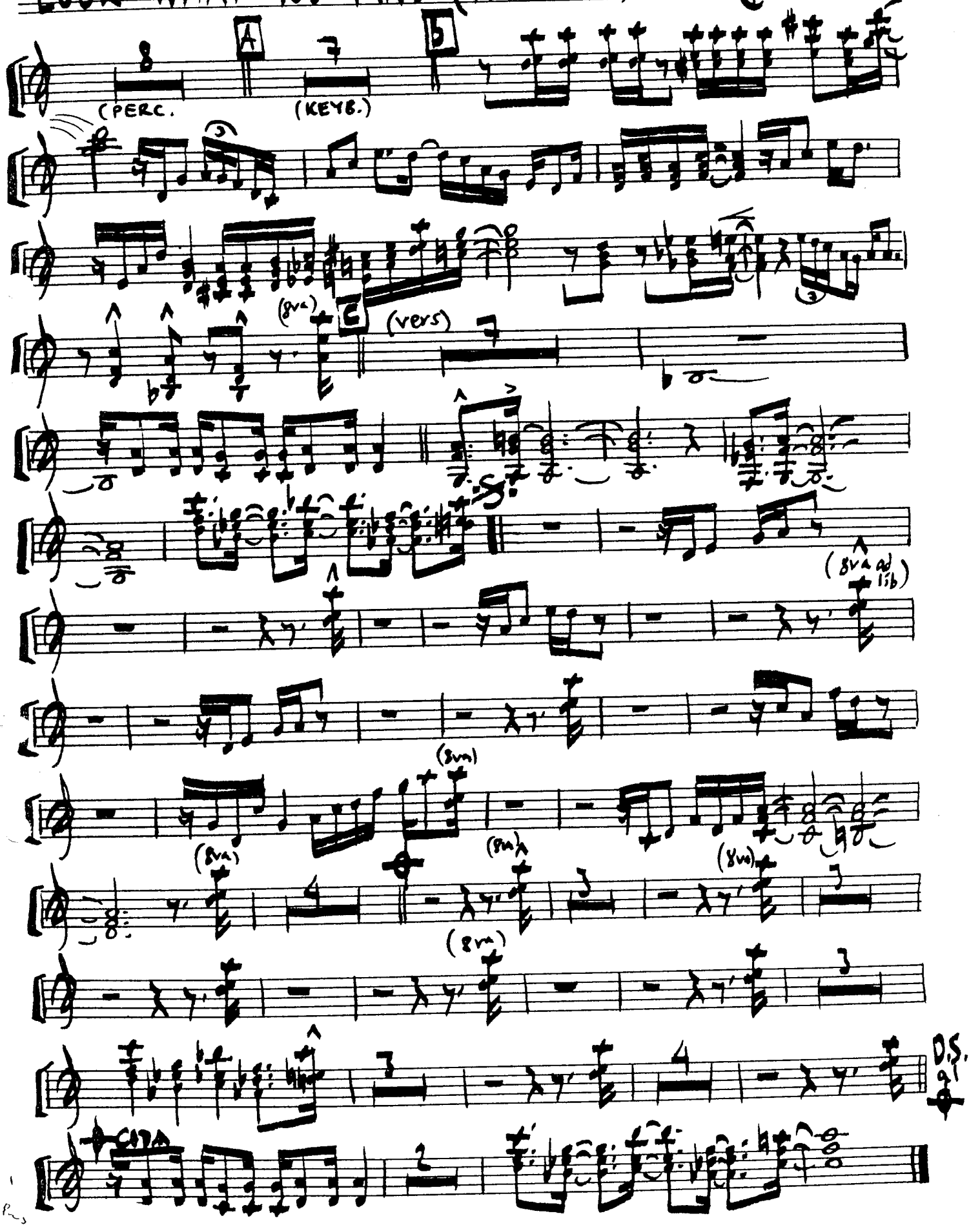
(LOOK WHAT YOU FIND - 2)



(LOOK WHAT YOU FIND 3)
(SYNTH-SOLO - CONTINUE)



LOOK WHAT YOU FIND (HORNARR.) (IN B♭)

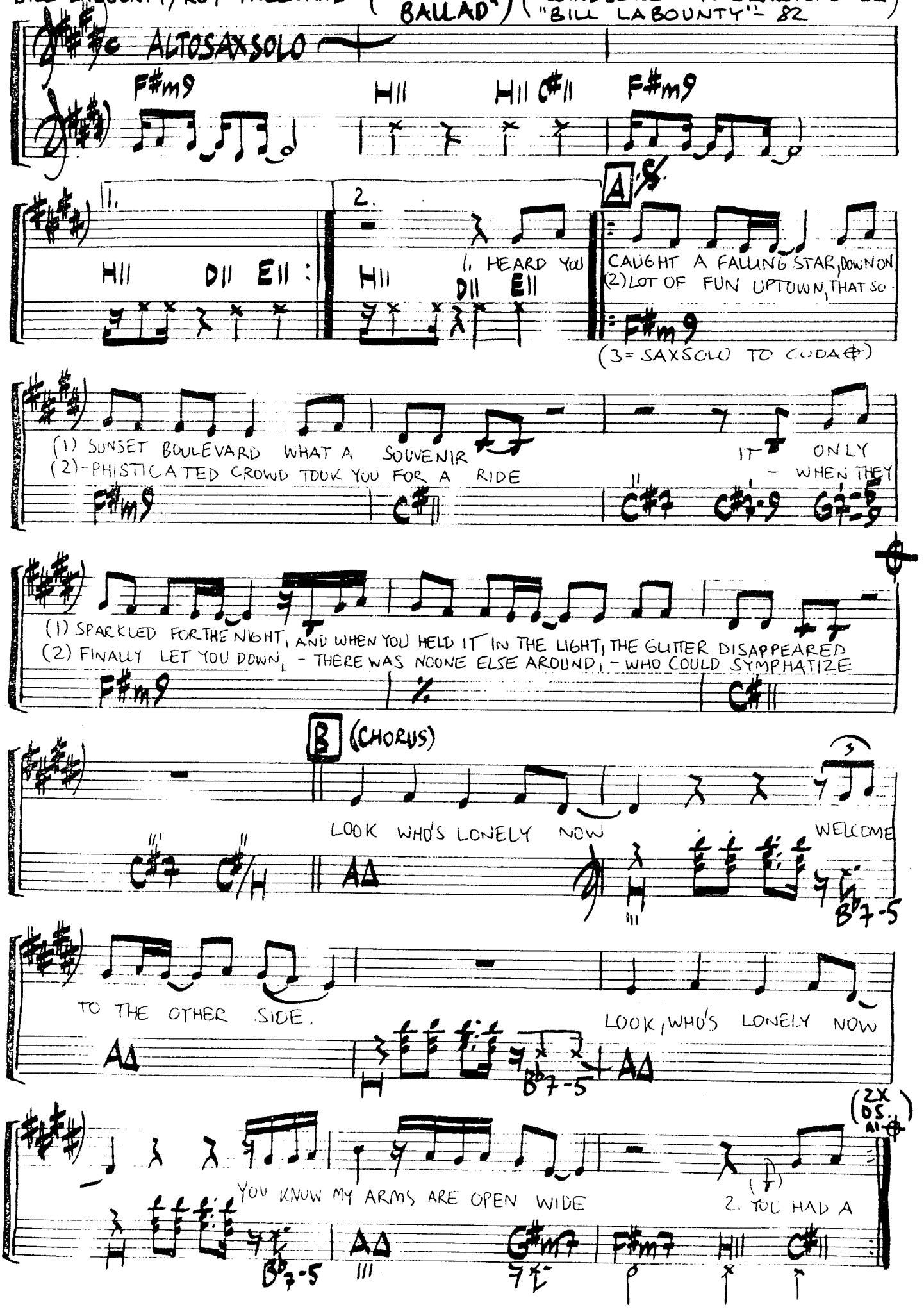


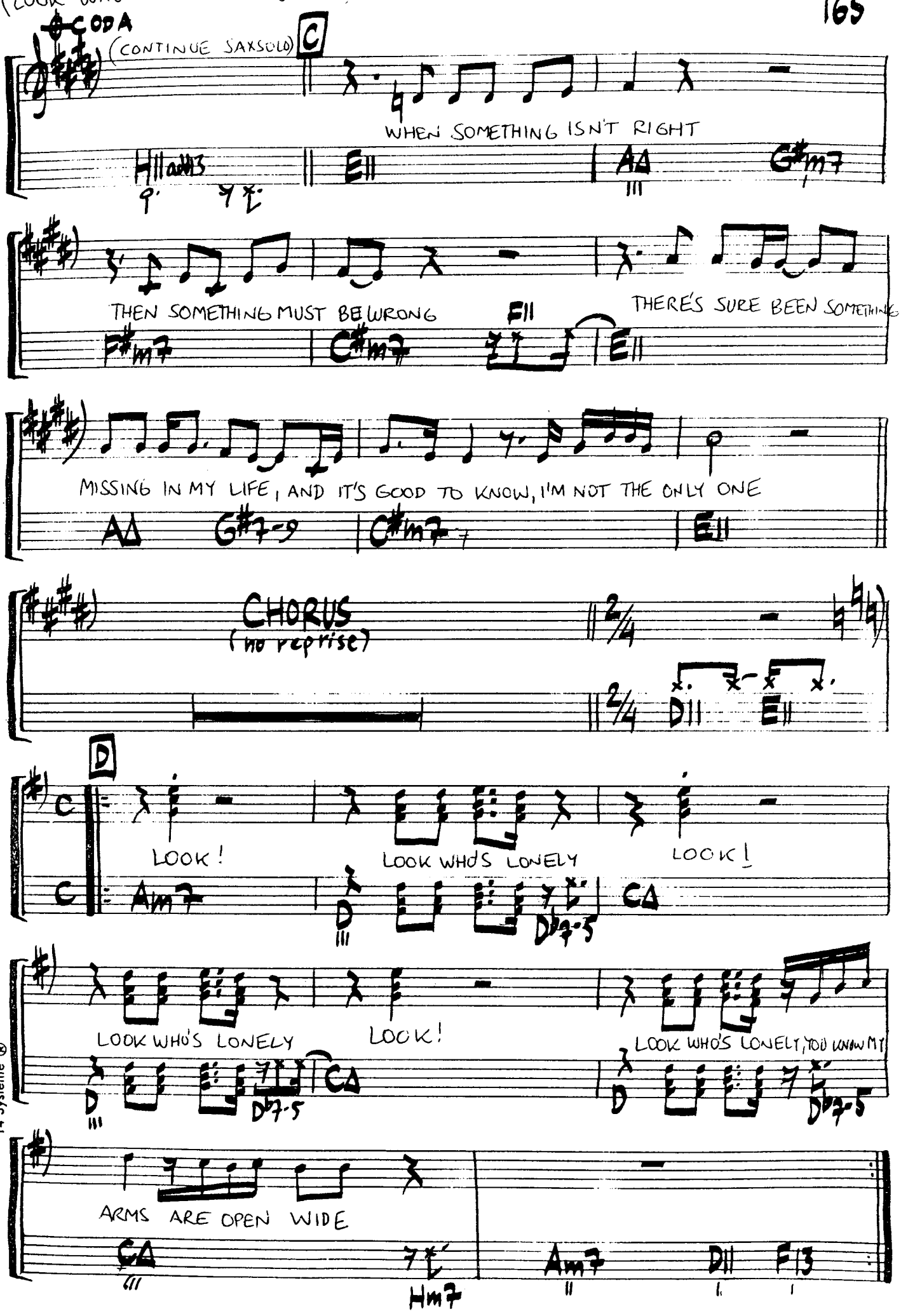
LOOK WHO'S LONELY NOW

WRITTEN BY:
BILL LABOUNTY/ROY FREELAND

("BEAT BALLAD")

(FROM THE RECORDS:
"WINDSONG" – R. CRAWFORD – 82
"BILL LABOUNTY" – 82)




CODA
(CONTINUE SAXSOLO)
C
WHEN SOMETHING ISN'T RIGHT
THEN SOMETHING MUST BE WRONG
THERE'S SURE BEEN SOMETHING
MISSING IN MY LIFE, AND IT'S GOOD TO KNOW, I'M NOT THE ONLY ONE
CHORUS
(no reprise)
D
LOOK!
LOOK WHO'S LONELY
LOOK!
LOOK WHO'S LONELY
LOOK!
LOOK WHO'S LONELY, YOU KNOW MY
ARMS ARE OPEN WIDE

14 Systeme ®

LOST IN THE HURRAH

MUSIC & LYRICS:
MARC JORDAN

(HÄMTAD FRÅN LP:N "BLUE DESERT"
~ MARC JORDAN)

("SOFT BEAT")

Db Δ | Gb Δ | Db add9/F | Ab 11

Db Δ | Gb Δ9 | H13

Db Δ | Gb Δ9 | Db add119/F | Ab 11

Db Δ | A Δ9 | H7 | Ab 11

(1) (2) YOU WANT **A** SO MUCH AND YOU TRY SO HARD
NOT FOR LOVE OR HATE OR THE ROAR OF THE
(3) (4) EMPTY STREET ALL THE PEOPLE SWEPT AWAY
I'M AMAZED THAT YOU YOU CANNOT

Ab 11 | Ab 11 (2x Bbm) | Gb Δ | Cb 7 | Ab 11

(1) (2) CROWD YOU DO SOME THINGS 1. (1) YOU SHOULD NOT DO
YOU'VE LOST YOU'RE FRIENDS
(3) (4) TUMBLE WEED YOU'RE TUMBLING (3) LOST IN THE HURRAH
STAND AND JUDGE THE ONE

Db Δ | Gb Δ | Cb Δ | Ab 11 | Bbm

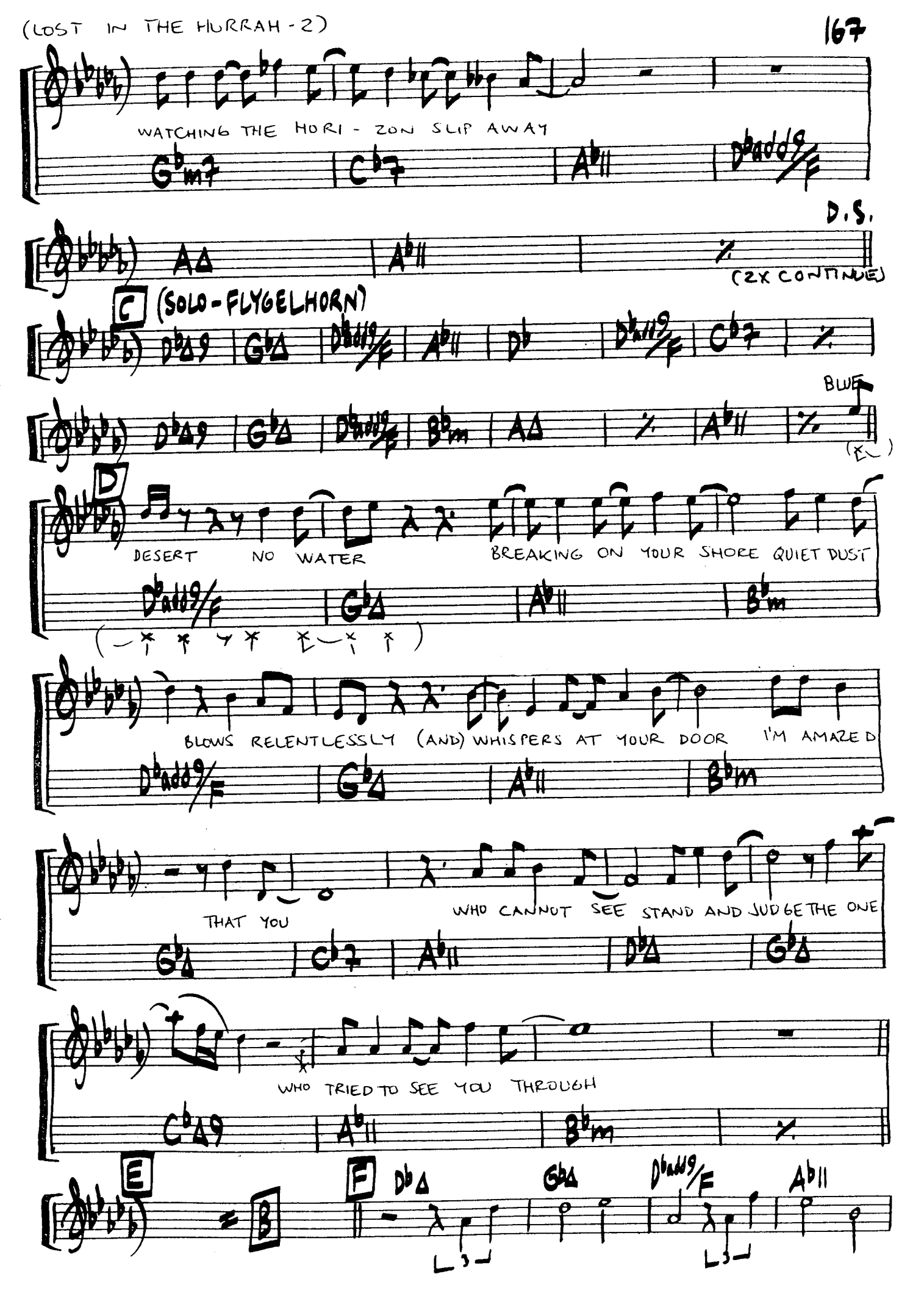
2. (4) AND YOU'RE LONELY NOW YEAH! YOU
(2) WHO TRIED TO SEE YOU THROUGH OH YEAH YOU

Ab 11 | Gb 11 | Bbm

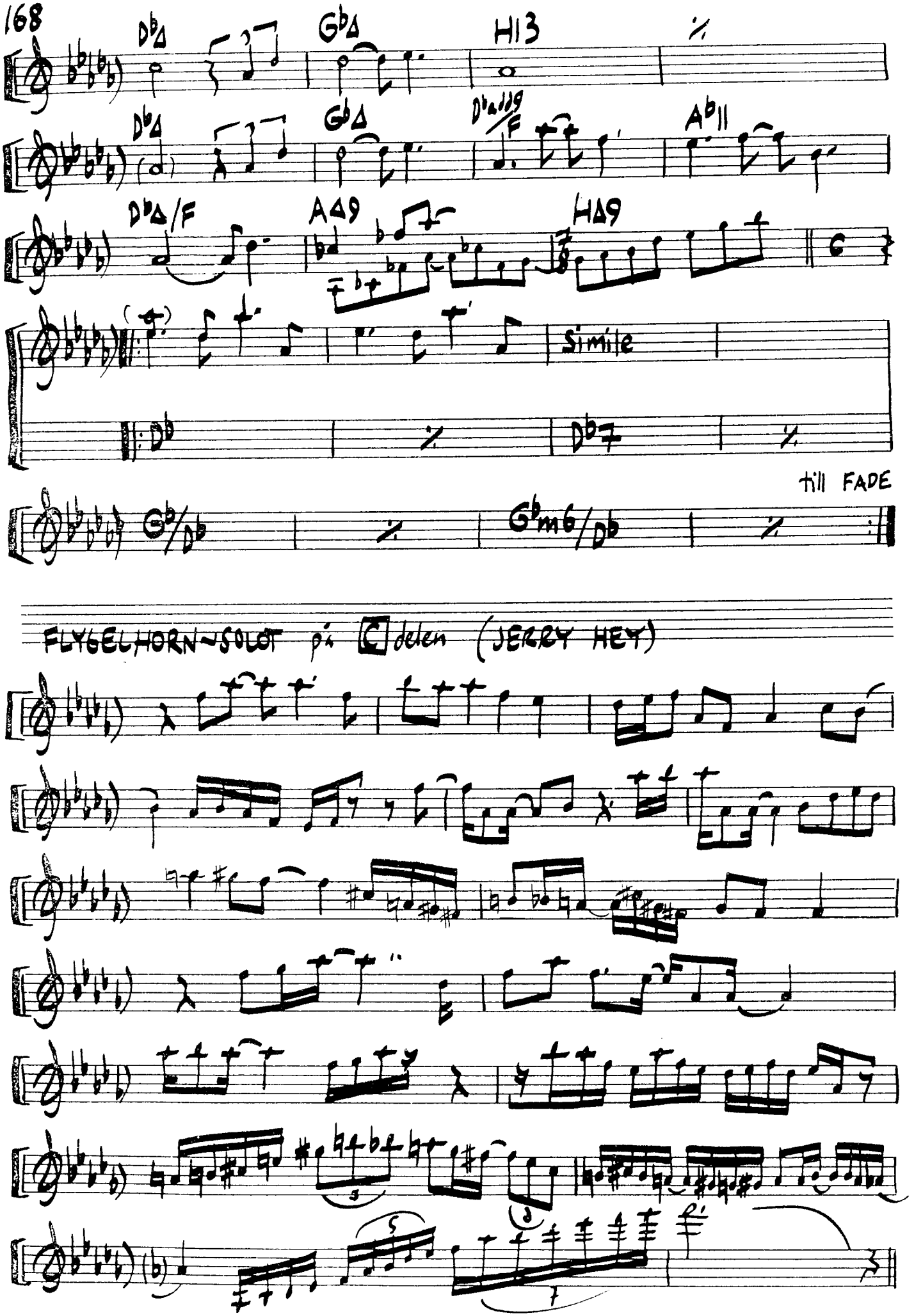
B

RODE IN LIKE A HE- RO TO L. A.

Gb Δ | Db add9/F | Ab 11 | /


WATCHING THE HORI - ZON SLIP AWAY
Gb m7
Cb 7
Ab 11
Db add9/F
D.S.
A Δ
Ab 11
(2X CONTINUE)
C
(SOLO - FLYGELHORN)
Db Δ9
Gb Δ
Db add9/F
Ab 11
Db
Db add9/F
Cb 7
Db Δ9
Gb Δ
Db add9/F
Bb m
A Δ
Ab 11
BLUE
(EL)
D
DESERT
NO WATER
BREAKING ON YOUR SHORE QUIET DUST
Db add9/F
Gb Δ
Ab 11
Bb m
BLOWS RELENTLESSLY (AND) WHISPERS AT YOUR DOOR
I'M AMAZED
Db add9/F
Gb Δ
Ab 11
Bb m
THAT YOU
WHO CANNOT SEE STAND AND JUDGE THE ONE
Gb Δ
Cb 7
Ab 11
Db Δ
Gb Δ
WHO TRIED TO SEE YOU THROUGH
Cb Δ9
Ab 11
Bb m
E
B
F
Db Δ
Gb Δ
Db add9/F
Ab 11

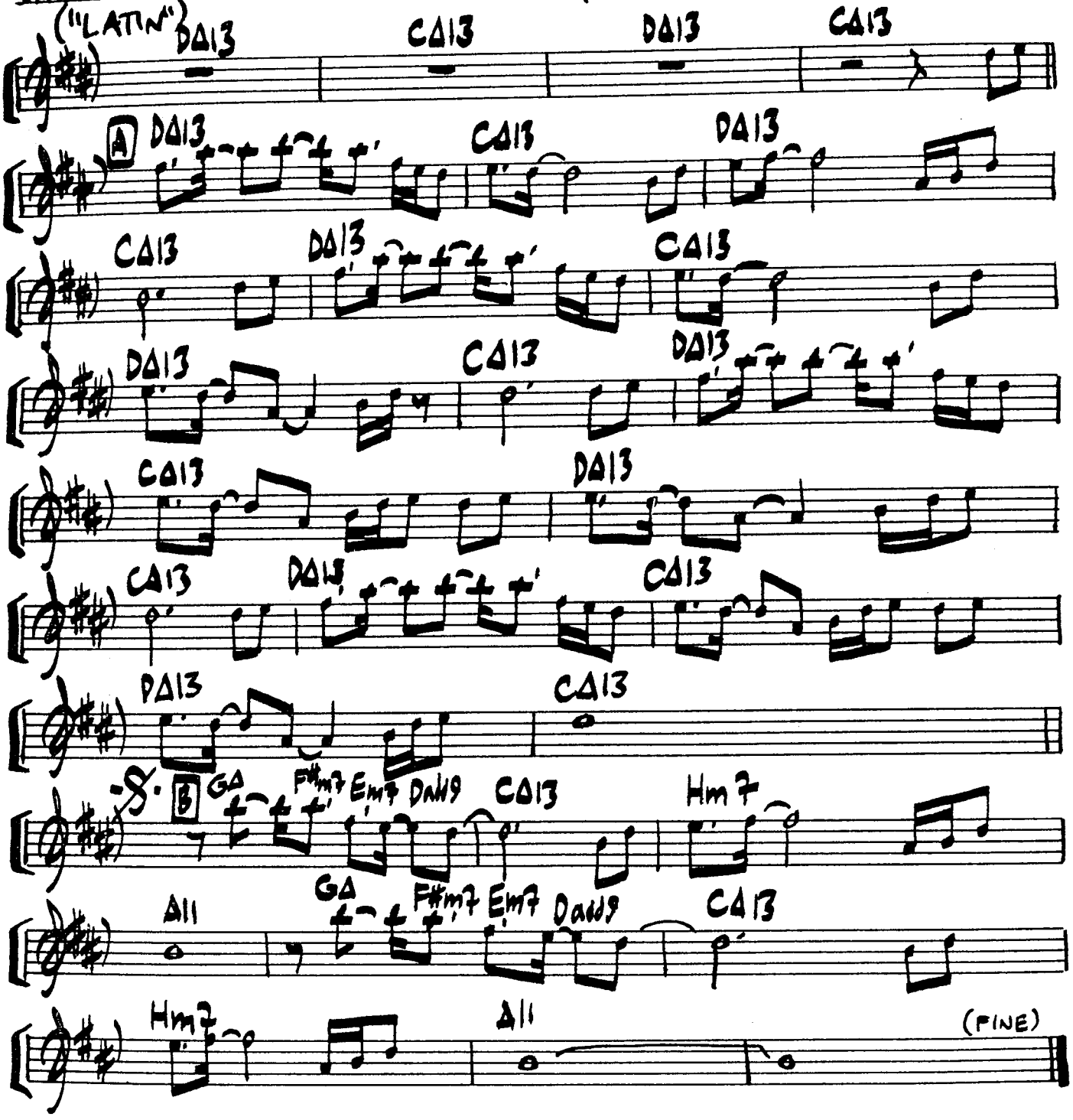
lost in the hurrah (3)



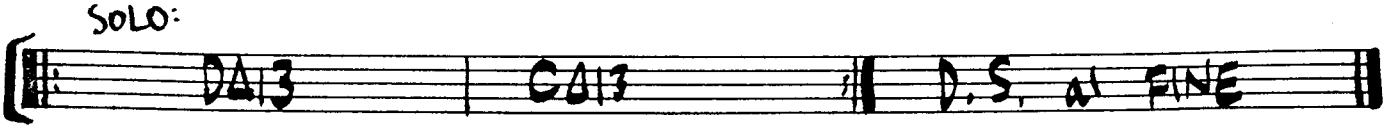
LOVE IS NOT ENOUGH

WRITTEN BY:
DAVID SANBORN

(FROM THE RECORDS:
"HEART TO HEART" ~ DAVID SANBORN
"CASINO LIGHT" ~ JARREAU/CRAWFORD)



SOLO:



LOVE AT SECOND SIGHT

WRITTEN BY: DAVID FOSTER, PAUL GORDON

("BALLAD")

(FROM THE RECORD: "THE BEST OF ME" ~ DAVID FOSTER ~ 1983)

RUBATO INTRO

(tempo)

A

(p) 1. IF WE LEARN TO PACE OUR-
2. AND IF WE LEARN TO TRUST OUR

Bb F/A

(1) SELVES
(2) HEART

IT WON'T SEEM SO DRAMATIC, IT
AND DISREGARD THE VOICES

Gm F/Eb Eb Cm Bbadd9/D

(1) WON'T BE SO UNCLEAR
(2) LEADING US AWAY

'CAUSE IF WE LEARN TO PACE OURSELVES
AND WE CAN MAKE A BETTER START

Bb/Ab Eb/G F/A Bb F/A (2x's/F#) Gm

(1) THE GHOST UP IN THE ATTIC
(2) - WE HAVE ALL THE CHOICES

MIGHT JUST DIS-APPEAR
WE HAVE ALL THE SAY

F/Eb Eb Cm Bbadd9/D Bb/Ab Ebadd9/G

(1) YOU MAY NOT AGREE
(2) YOU MAY NOT AGREE

THAT IT COULD HAPPEN HERE
BUT YOU CAN'T WALK AWAY

AND IN THE MOR-

Ebm6/Gb Bb/F Dm F F F

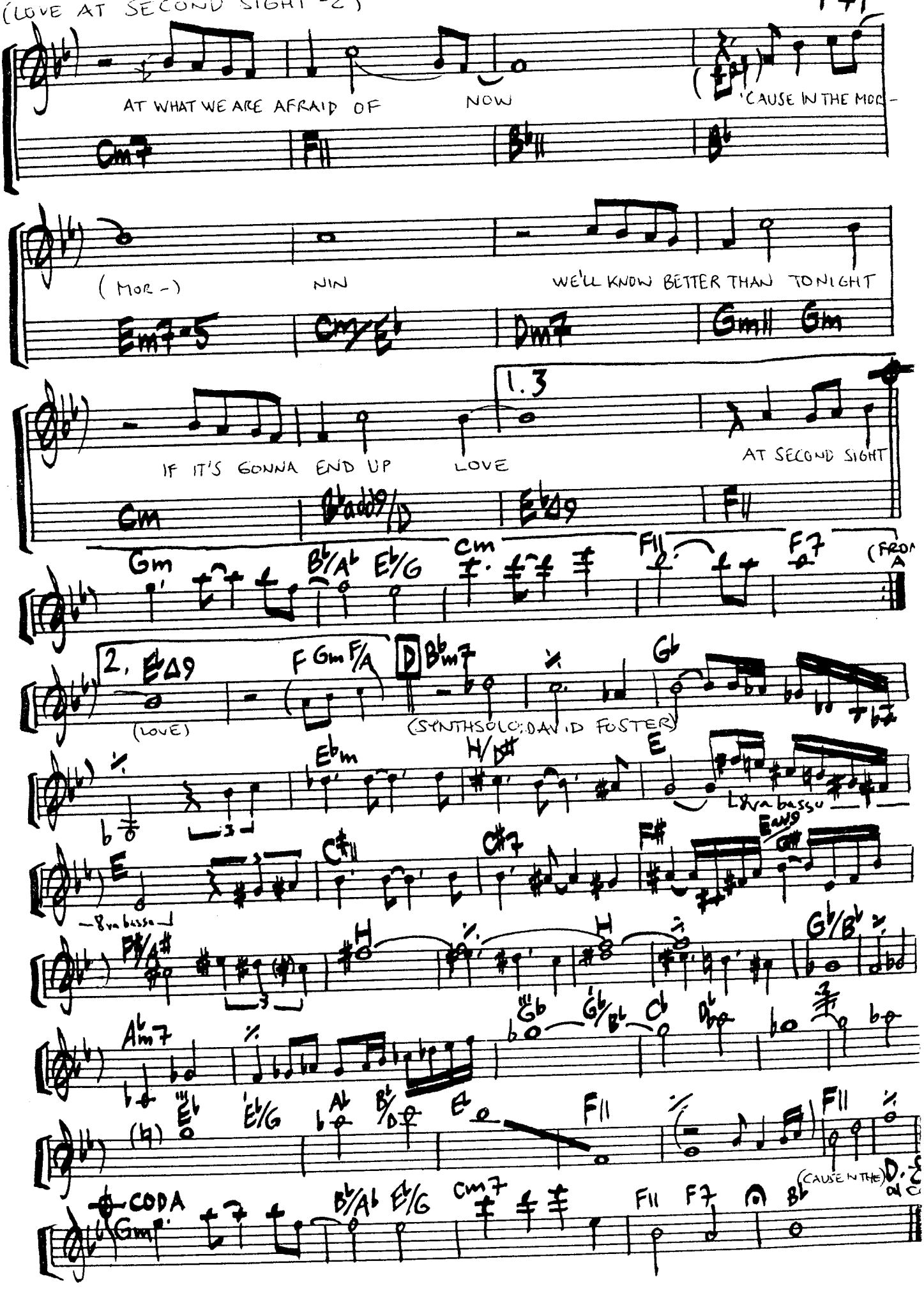
B (CHORUS)

(MOR-) - NIN

(1) THINK WE'RE GONNA LAUGH SOMEHOW

Eb Δ Cm/Eb Dm7 Gm Gm

(LOVE AT SECOND SIGHT -2)



LOVE IS WAITING

MUSIC/LYRICS: AL JARREAU
TOM CANNING / JAY GRAYDON

(FROM THE RECORD: "JARREAU" ~ 1983)

("LATIN")

H11 | D11 | E11 | F11 | G11 | Ab11 | Ab7 (G#7)

1. LIV'IN' A DREAM

C#Δ9 | C#Δ9 | F#11 HΔ | E11 AΔ

(1) WHERE THINGS ARE EVEN BETTER THAT THEY SEEM
(2) WHEN ALL THE FANCY DANCIN DAYS ARE THROUGH

G#11 | C#Δ | F#11 HΔ

(1) I WANNA GO TO WHERE THE LIGHTS INSIDE
(2) WHERE WILL YOU GO WHEN ALL THE NEON LIGHT

E11 | Eadd9/G# | A | E11

(1) PROVIDE A GLOW
(2) HAVE LOST THEIR GLOW.

YOU CAN BELIEVE WHEN I

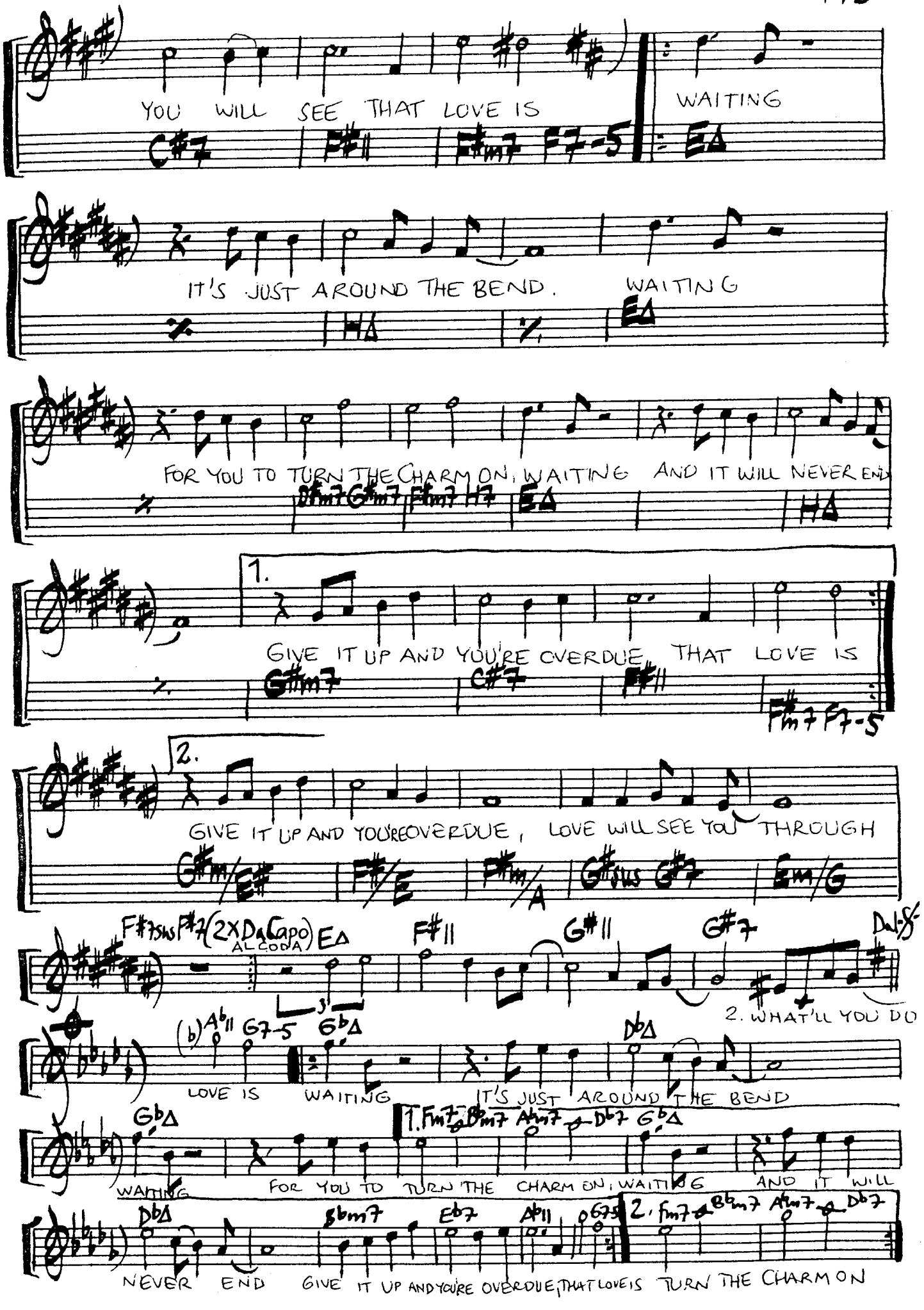
AΔ | E11 | AΔ

TELL YOU IT'S TRUE

WELL COME } TAKE A LITTLE RIDE WITH ME

F#11 | HΔ | HΔ | G#m7

CAN YOU CONCIEVE THAT YOU ALREADY KNEW. LOOK INSIDE AND


YOU WILL SEE THAT LOVE IS
C#7 F#11 F#m7 F7-5
WAITING
EΔ
IT'S JUST AROUND THE BEND.
HΔ
WAITING
EΔ
FOR YOU TO TURN THE CHARM ON, WAITING AND IT WILL NEVER END
B#m7 G#m7 F#m7 H7 EΔ HΔ
1.
GIVE IT UP AND YOU'RE OVERDUE, THAT LOVE IS
G#m7 C#7 F#11 F#m7 F7-5
2.
GIVE IT UP AND YOU'RE OVERDUE, LOVE WILL SEE YOU THROUGH
G#m/E# F#/E F#m/A G#sus G#7 Em/G
F#7sus F#7 (2X D.S. Capo AL CODA) EΔ F#11 G#11 G#7 D.S. al ∮
2. WHAT'LL YOU DO
(b) A♭11 G7-5 G♭Δ
LOVE IS WAITING
D♭Δ
IT'S JUST AROUND THE BEND
G♭Δ
WAITING
1. Fm7 B♭m7 A♭m7 D♭7 G♭Δ
FOR YOU TO TURN THE CHARM ON, WAITING AND IT WILL
D♭Δ
NEVER END
Gbm7 E♭7 A♭11 G7-5
GIVE IT UP AND YOU'RE OVERDUE, THAT LOVE IS
2. Fm7 B♭m7 A♭m7 D♭7
TURN THE CHARM ON

WISH LIFE

(FROM THE RECORD: "DONNA SUMMER" 1982)

WRITTEN BY:
BILLY STRAYHORN
ARR: QUINCY JONES / DAVE GRUSIN
("BALLAD")

A

USED TO VISIT ALL THE VERY GAY PLACES, THOSE COME WHAT MAY PLACES, WHERE ONE RE-
MEN I KNEW HAD SAD AND SULLEN GRAY FACES WITH DISTINGUE TRACES, THAT USED TO

(1) LAKES ON THE AXIS OF THE WHEEL OF LIFE TO GET THE FEEL OF LIFE, FROM JAZZ &
(2) BE THERE, YOU COULD SEE WHERE THEY'D BEEN WASHED AWAY - BY TOO MANY

(1) COCKTAILS 2 ALL THE

2.

THROUGH THE DAY TWELVE O'CLOCK TALES - 3. THEN

B

(3) YOU CAME ALONG WITH YOUR SIREN SONG TO TEMPT ME TO MADNESS

(3) KNEW ALL THE WHILE THAT YOUR POIGNANT SMILE WAS TINGED WITH SADNESS OF A GREAT LOVE FOR THE

(3) ME OH YES I WAS WRONG AGAIN I WAS WRONG

C (SAX.)

D

4. (NOW) LIFE IS LONELY AGAIN AND ONLY LAST YEAR EVERYTHING SEEMED SO SURE. NOW

(4) LIFE IS AWFUL AGAIN - A TROUGHFUL OF HEARTS WOULD ONLY BE A BORE. A

(4) WEEK IN PARIS WILL EASE THE BITE OF IT, BUT ALL | REALLY CARE IS TO SMILE IN SPITE OF IT

E

5. (b) I'LL FORGET YOU, I WILL AND YET YOU ARE STILL BURNIN INSIDE MY BRAIN RO-

(5) MANCE IS MUSH, STIF-LING THOSE WHO STRIVE, I'LL LIVE A LUSH LIFE IN SOME SMALL DIVE, AND

(5) THERE I'LL BE WHILE I ROT WITH THE REST, OF THOSE WHOSE LIVES ARE LONELY TOO.

F (OUTRO)

(REPEAT TIL FADE

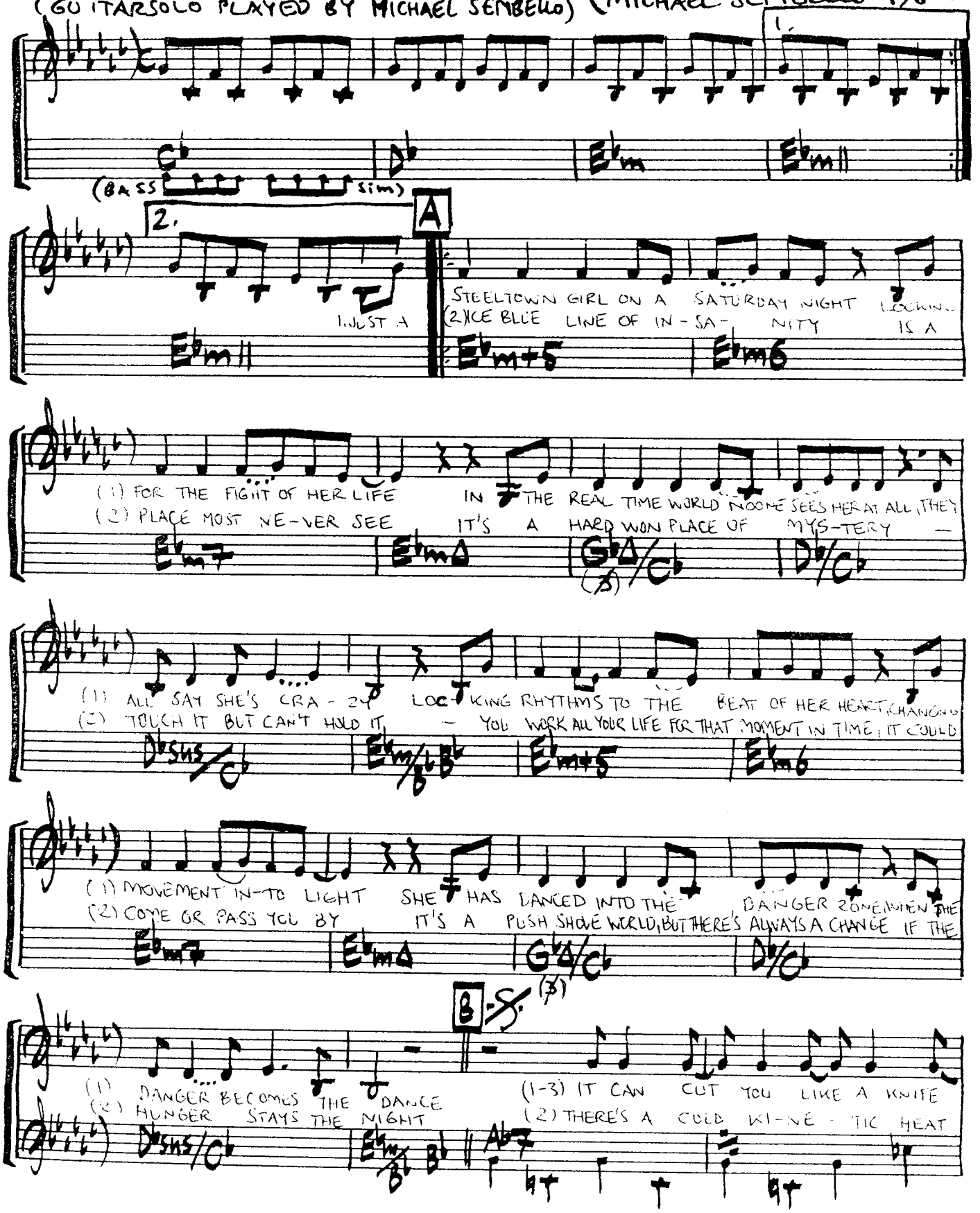
MANIAC

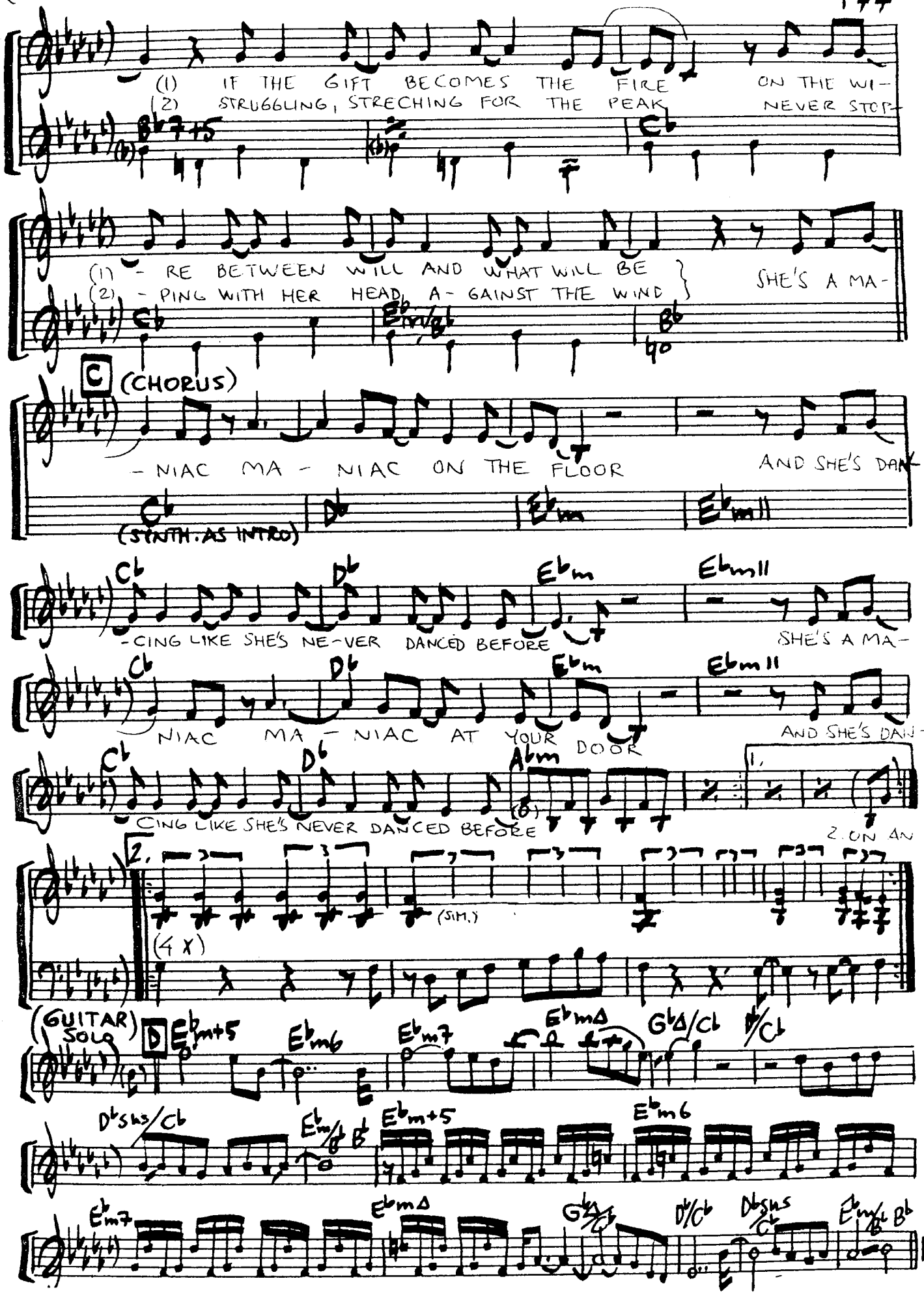
("FAST BEAT")

WRITTEN BY: MICHAEL SEMBELLO, DENNIS MATKOSKY

(GUITARSOLO PLAYED BY MICHAEL SEMBELLO)

(FROM THE RECORD: "BOSSA NOVA HOTEL" – MICHAEL SEMBELLO - 1983)

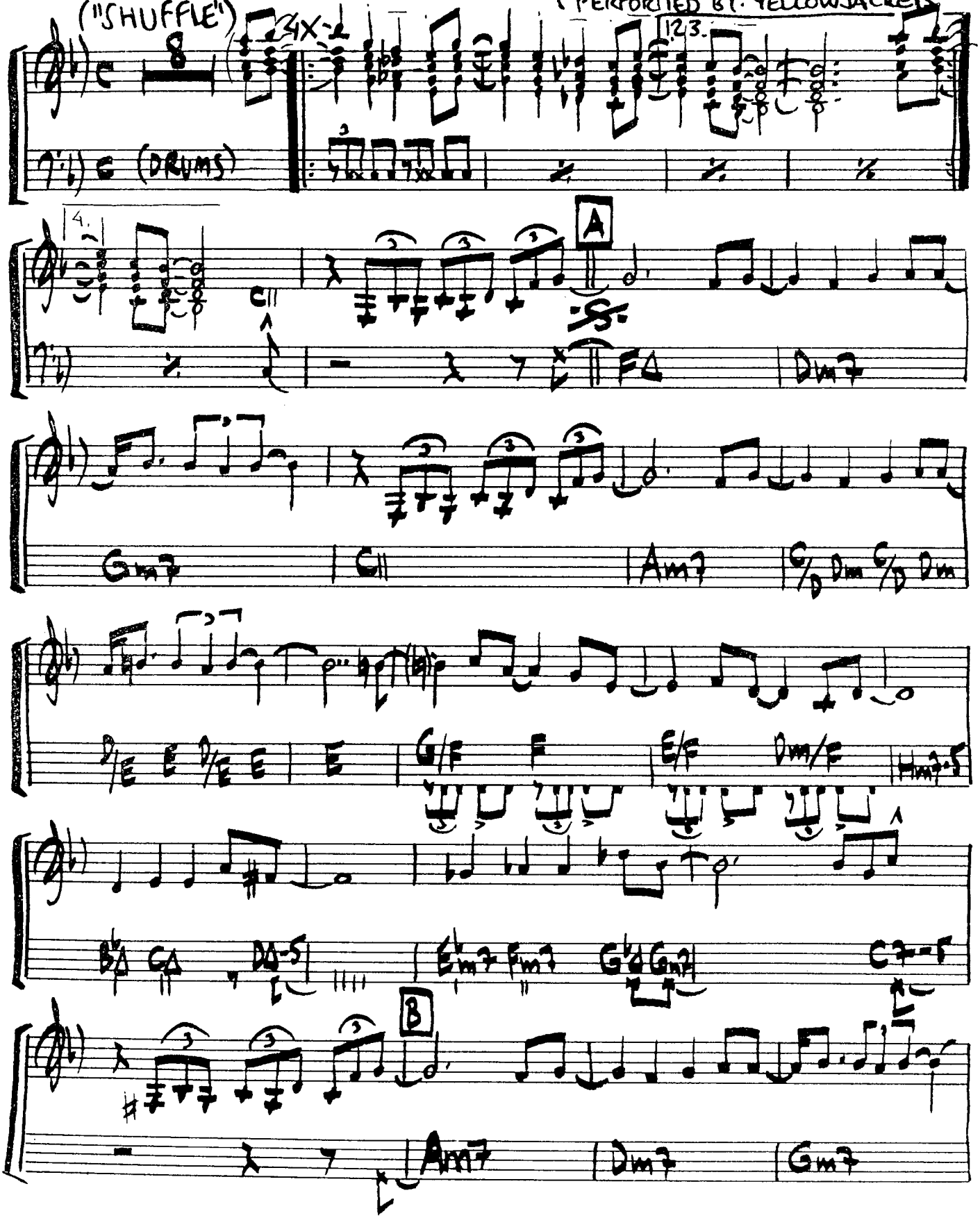


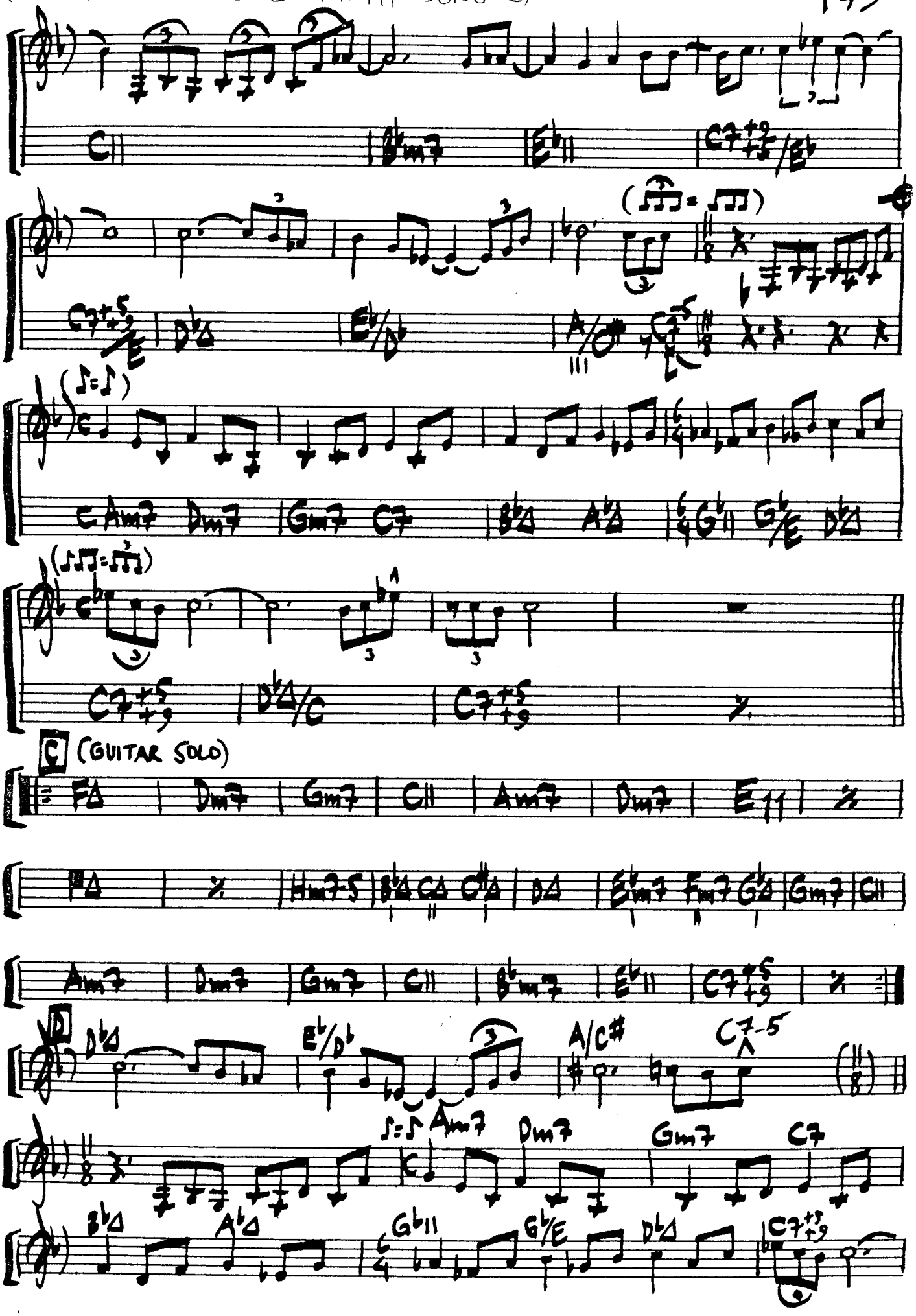

(1) IF THE GIFT BECOMES THE FIRE ON THE WI-
(2) STRUGGLING, STRECHING FOR THE PEAK NEVER STOP-
Bb7+5
Cb
(1) - RE BETWEEN WILL AND WHAT WILL BE
(2) - PING WITH HER HEAD A- GAINST THE WIND
SHE'S A MA-
Cb
Ebm/Gb
Bb
C (CHORUS)
- NIAC MA - NIAC ON THE FLOOR
AND SHE'S DAN-
Cb
(SYNTH. AS INTRO)
Db
Ebm
Ebm11
Cb
Db
Ebm
Ebm11
-CING LIKE SHE'S NE-VER DANCED BEFORE
SHE'S A MA-
Cb
Db
Ebm
Ebm11
NIAC MA - NIAC AT YOUR DOOR
AND SHE'S DAN-
Cb
Db
Abm
CING LIKE SHE'S NEVER DANCED BEFORE
1.
2. ON AN
2.
(SIM.)
(4 X)
(GUITAR SOLO)
D
Ebm+5
Ebm6
Ebm7
EbmΔ
GbΔ/Cb
D#/Cb
Dbsus/Cb
Ebm/Gb
Bb
Ebm+5
Ebm6
Ebm7
EbmΔ
Gb/Cb
D#/Cb
Dbsus/Cb
Ebm/Gb
Bb

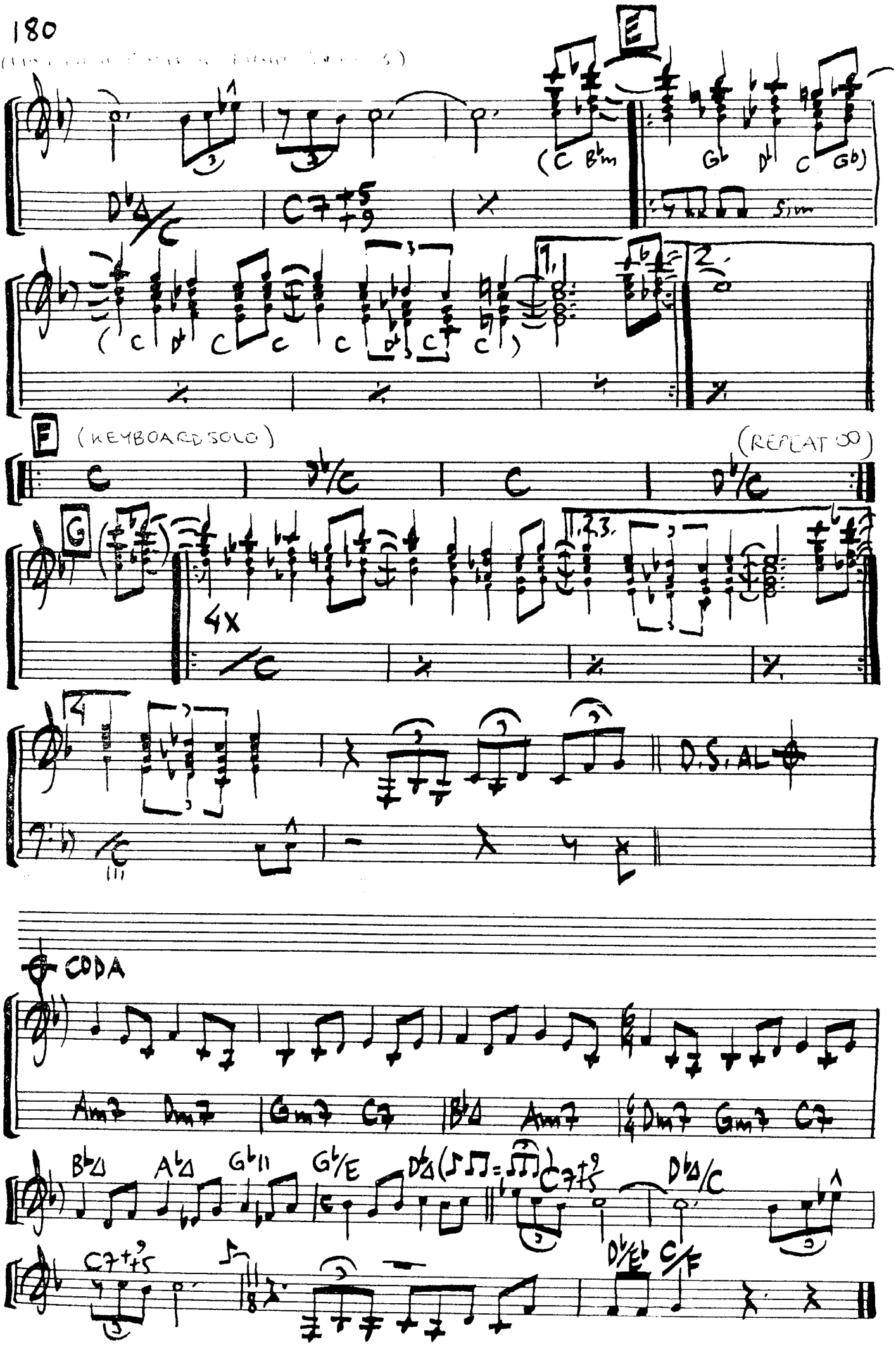
MONMOUTH COLLEGE FIGHT SONG!

WRITTEN BY:
RUSSELL PERRANTE

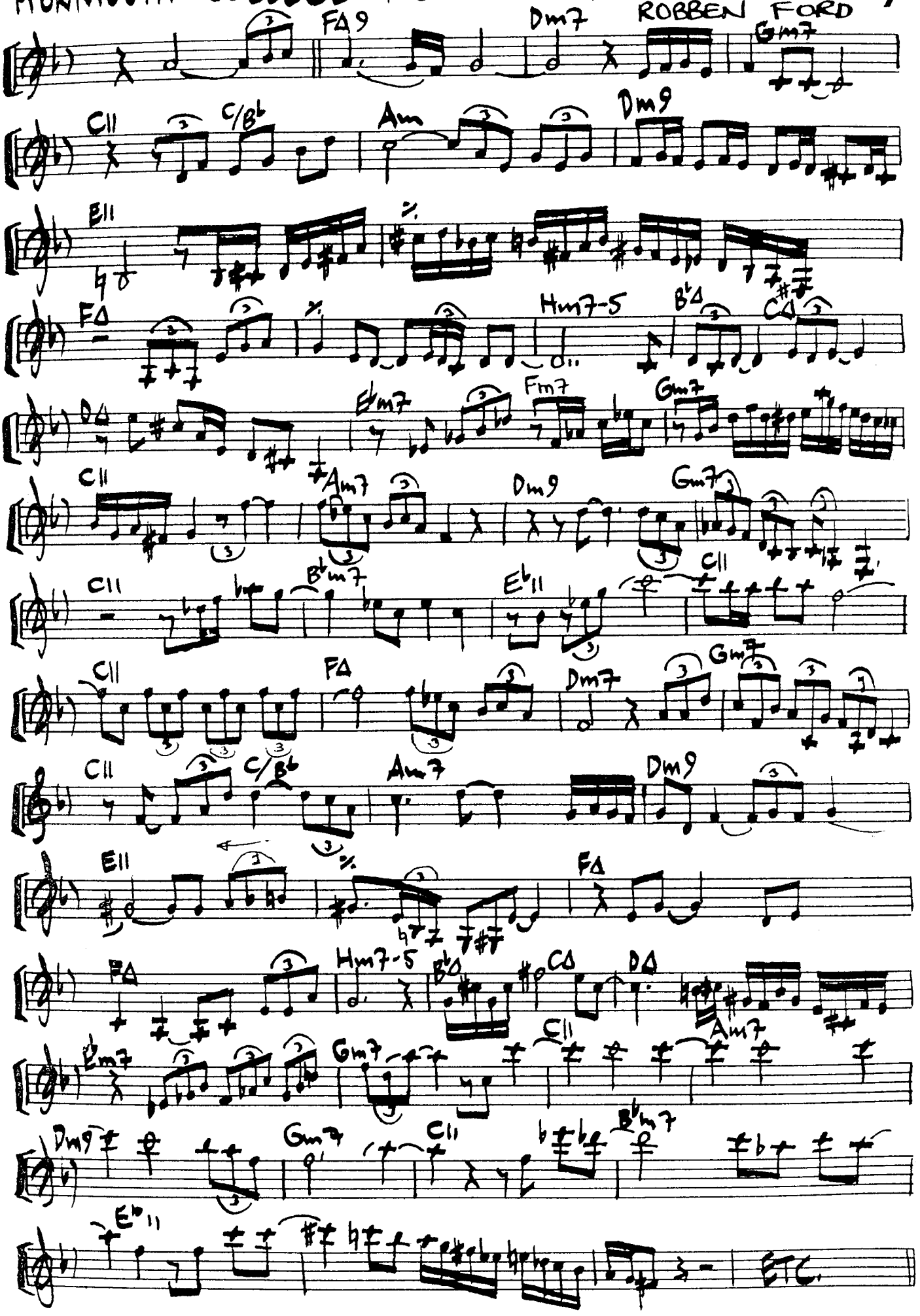
(FROM THE RECORD: 1982
"CASINO LIGHT" VAR. ART.
PERFORMED BY: YELLOWJACKETS)




C11
Bbm7
Eb11
C7+9/Eb
C7+5/E
Db△
Eb/Db
A/C#
C7-5
(♪=♪)
Am7
Dm7
Gm7
C7
Bb△
Ab△
Gb11
Gb/E
Db△
C7+5/+9
Db△/C
C7+5/+9
C (GUITAR SOLO)
F△
Dm7
Gm7
C11
Am7
Dm7
E11
F△
Hm7-5
Bb△
C△
C#△
D△
Eb△
Fm7
G△
Gm7
C11
Am7
Dm7
Gm7
C11
Bbm7
Eb11
C7+5/+9
D
Db△
Eb/Db
A/C#
C7-5
Am7
Dm7
Gm7
C7
Bb△
Ab△
Gb11
Gb/E
Db△
C7+5/+9


E
(C B♭m
G♭ D♭ C G♭)
D♭Δ/C
C7♯5♯9
Sim
(C D♭ C C C D♭ C♯ C)
1.
2.
F
(KEYBOARD SOLO)
(REPEAT ∞)
C
D♭/C
C
D♭/C
G
4x
/C
D.S. AL
CODA
Am7 Dm7 Gm7 C7 B♭Δ Am7 Dm7 Gm7 C7
B♭Δ A♭Δ G♭11 G♭/E D♭Δ C7♯5♯9 D♭Δ/C
C7♯5♯9 D♭/E♭ C/F

MONMOUTH COLLEGE FIGHT SONG (GUITAR SOLO BY: ROBBEN FORD)

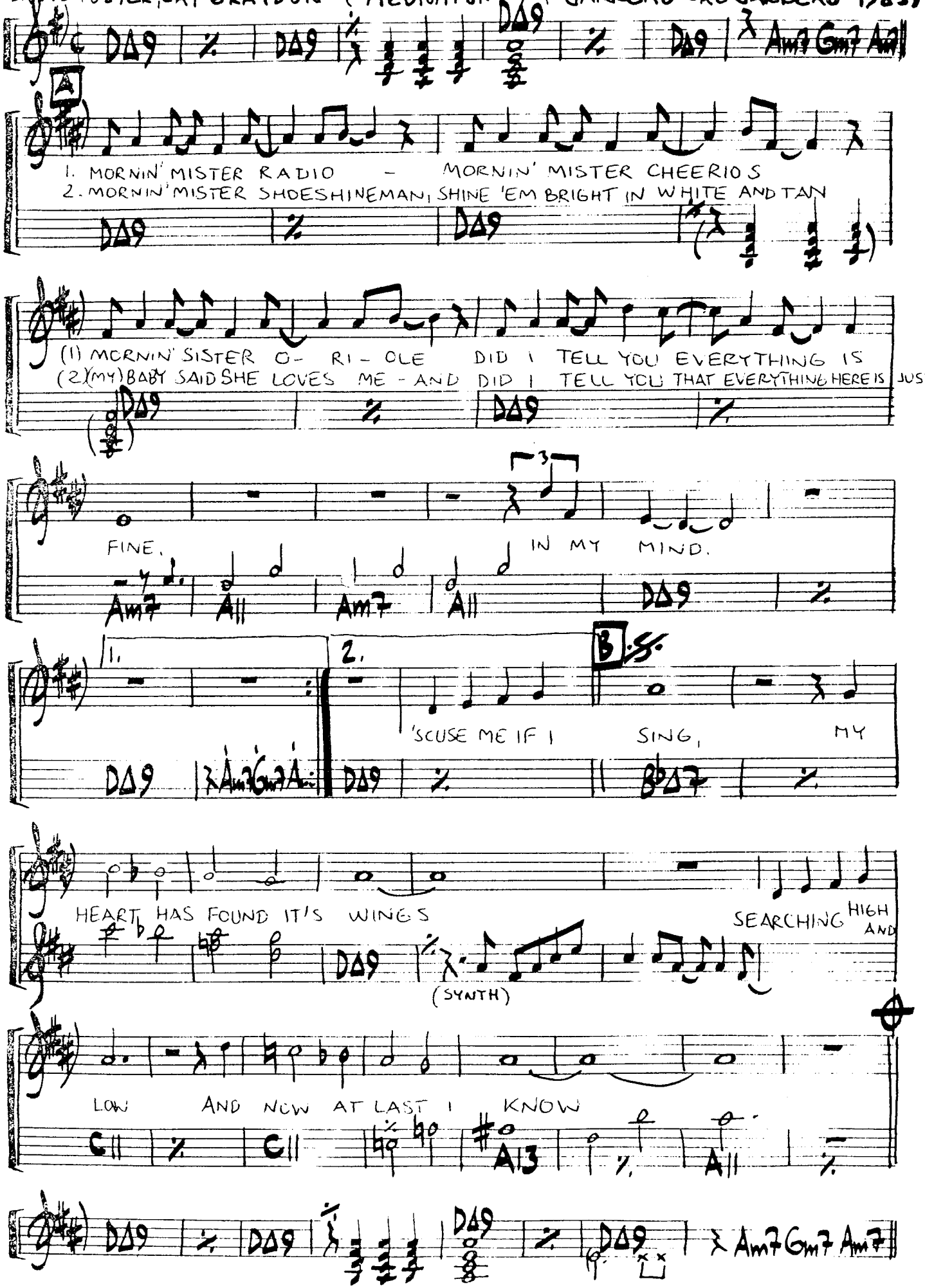


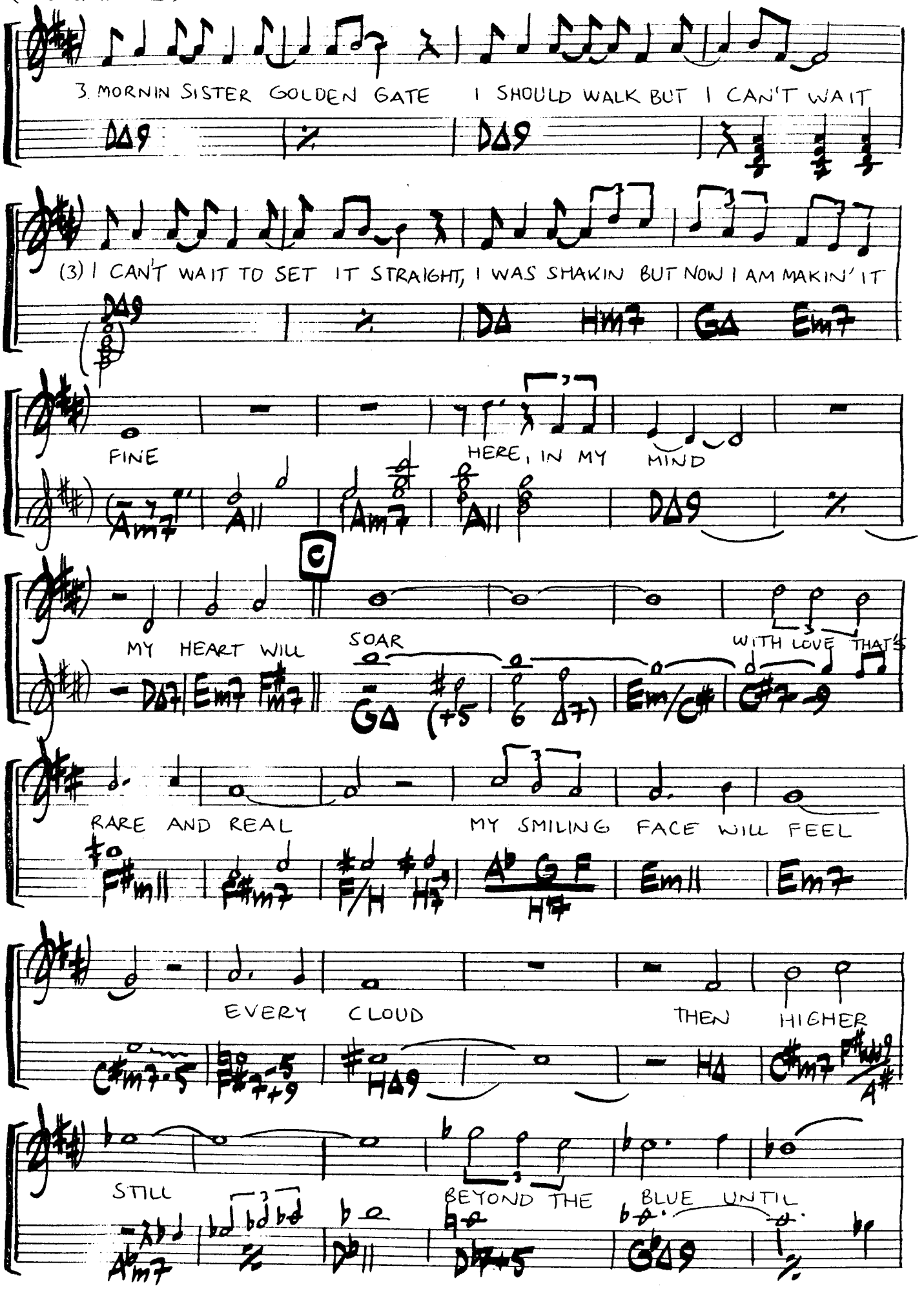
MORNIN'

("MEDIUM FUNK")

WRITTEN BY: AL JARREAU, DAVID FOSTER, JAY GRAYDON

(FROM THE RECORD: "JARREAU" / AL JARREAU - 1983)




3. MORNIN SISTER GOLDEN GATE I SHOULD WALK BUT I CAN'T WAIT
DΔ9 DΔ9
(3) I CAN'T WAIT TO SET IT STRAIGHT, I WAS SHAKIN BUT NOW I AM MAKIN' IT
DΔ9 DΔ Hm7 GΔ Em7
FINE HERE, IN MY MIND
Am7 A11 Am7 A11 DΔ9
C
MY HEART WILL SOAR WITH LOVE THAT'S
DΔ7 Em7 F#m7 GΔ Em/C# C#7-9
RARE AND REAL MY SMILING FACE WILL FEEL
F#m11 F#m7 F/H H7 A♭ G F Em11 Em7
EVERY CLOUD THEN HIGHER
C#m7-5 F#7-5 +9 HΔ9 HΔ C#m7 F#m9/A#
STILL BEYOND THE BLUE UNTIL
A♭m7 D♭11 D♭7+5 G♭Δ9

(MORNING)

I KNOW I CAN LIKE ANY MAN, REACH OUT MY

E♭m9 | A♭m7 | B♭m7

HAND AND TOUCH THE FACE OF GOD

A | C♯11 C♯7 | C♯11 C♯7 | DΔ9

(SYNTH-SOLO)

DΔ9 | DΔ9 | DΔ9 | Am7 Gm7 Am7

D DΔ9 | DΔ9 | DΔ9 | DΔ9

DΔ9 | DΔ9 | Am7 | A11

Am7 | A11 | DΔ

DΔ | DAL-𝄋 al CODA

CODA (VOCAL-SCAT) ('SCUSE ME IF I SING)

E♭Δ9 | E♭Δ9 B♭11 | E♭Δ9 | E♭Δ9 Cm7 | A♭Δ F7

(REPEAT TIL FADE)

B♭m7 | B♭11 | E♭Δ9 | B♭m7 A♭m7 B♭m7

(GUITAR-PART:)

MAXINE

WRITTEN BY:
DONALD FAGEN ("BALLAD")

(FROM THE RECORD: 1982 "THE NIGHTFLY" ~ DONALD FAGEN)

A

1. SOME SAY THAT WE'RE RECKLESS, THEY SAY WE'RE MUCH TO YOUNG TELL US TO

C#m7-5 | C9 | Am7 | E/G# | Am11

2. WHILE THE WORLD IS SLEEPING WE MEET AT LINCOLN MALL TALK ABOUT

(1) STOP BE-FORE WE'VE BEGUN WE'VE GOT TO HOLD OUT TIL

E7/D | F13 | Hm11 | C/Bb9 | Am11 | F#7

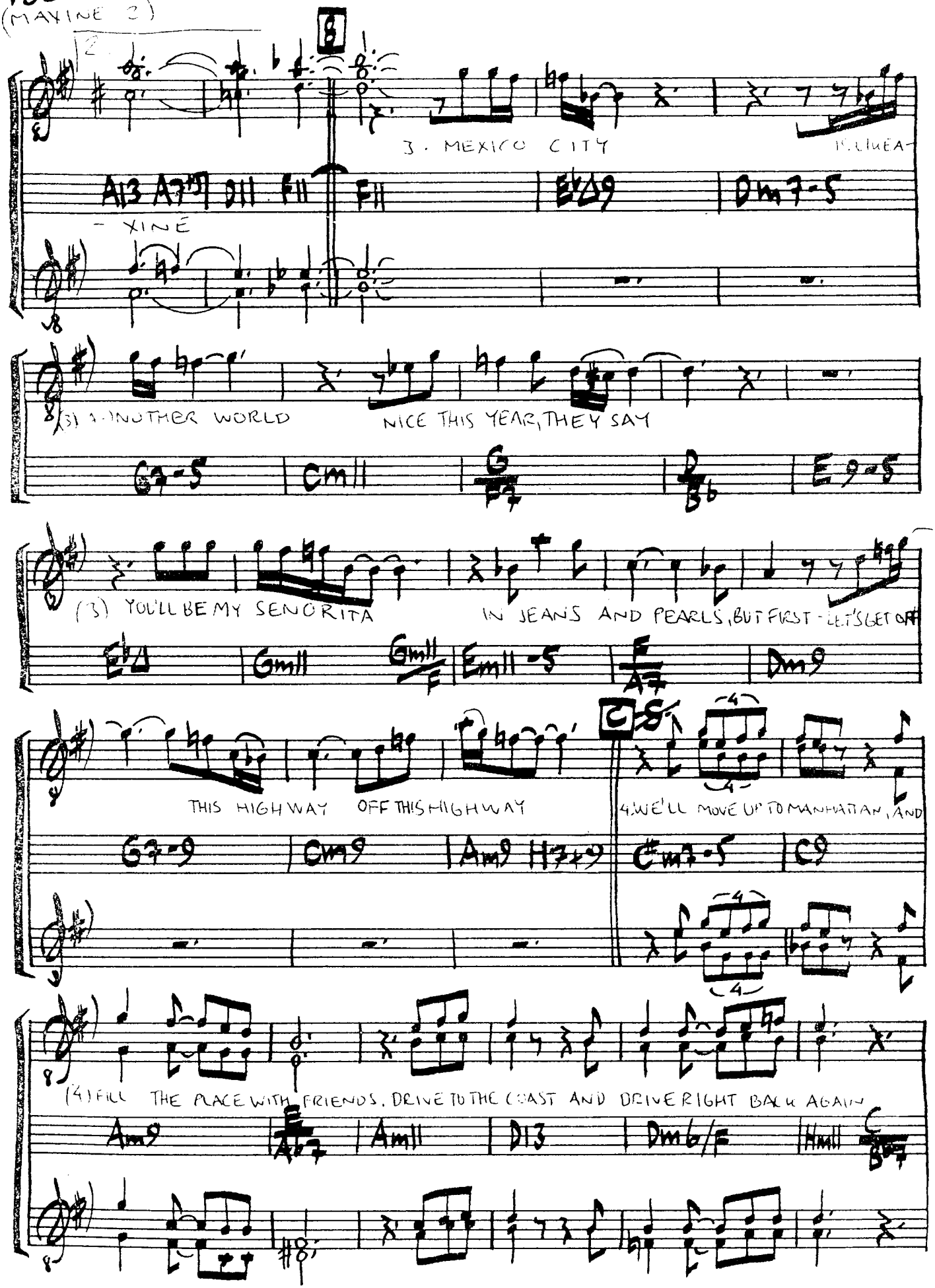
(2) LIFE, THE MEANING OF IT ALL TRY TO MAKE SENSE OF THESU-

(1) GRADU - A - TION TRY TO HANG ON MAXINE

Hm9 | Bm9 Am9 | Am7 | H7 | Em7 Eb9 | Am7 Eb9 | D11 F7

(2) BU-RBAN SPRAWL TRY TO HANG ON MA-

186
(MAXINE 2)


3. MEXICO CITY
A13 A7#11 D11 F11
F11
E♭Δ9
Dm7-5
- XINE
(3) ANOTHER WORLD
NICE THIS YEAR, THEY SAY
G7-5
Cm11
E♭9-5
(3) YOU'LL BE MY SENORITA
IN JEANS AND PEARLS, BUT FIRST - LET'S GET OFF
E♭Δ
Gm11
Gm11/F
Em11-5
F/A7
Dm9
THIS HIGHWAY
OFF THIS HIGHWAY
4. WE'LL MOVE UP TO MANHATTAN, AND
G7-9
Cm9
Am9
H7+9
C#m7-5
C9
(4) FILL THE PLACE WITH FRIENDS, DRIVE TO THE COAST AND DRIVE RIGHT BACK AGAIN
Am9
E/A7
Am11
D13
Dm6/F
Hm11
C/B7

ONE DAY WE'LL WAKE UP AND MAKE LOVE BUT TIL THEN TRY TO HANG

Am11 | F#7 | Hm9 | B7m9 Am9 | B11 | H7-9

D

ON MAXINE (SAXSOLO)

Em9 F9 | G∆-5 | E♭∆Dm7 | F11 | E♭∆9

Dm7-5 | G7-5 | Cm11 | G/F7 | D/B♭ | E9-5

E♭∆ | Gm11 Gm11/F | Em11-5 | E/A7 | Dm9

G7-9 | Cm9 | Am9 | H7+9 || D.C. al CODA ||

CODA

TRY TO HANG ON MA- XINE

D11 H7-9 | Em9 E♭9 | F∆ B♭∆ E♭∆ | E♭∆ A♭∆ A/G

MR. BRIEFCASE

WRITTEN BY:
ERIC TAGG ("SHUFFLE")

(FROM THE RECORD:
"RIT" ~ LEE RITENOUR - 1981)

GUITAR:

Gm7 | Dm7 | Gm7 | Dm7

Gm7 | Dm7 | Gm7

A

1. BUSINESSMAN, GREEN SEDAN HE SOLD HIS SOUL TO REACH HIS GOAL
2. BUSINESSCARDS, BIG CIGARS (Y) SMILES CONCEAL A ROTTEN DEAL

3. SIGN MY NAME (MUST I) PLAY THE GAME? A DEAL'S A DEAL, IF IT'S SIGNED AND SEALED
4. BUSINESSMAN, SHAKE MY HAND. (Y) TELL ME LIES, BUT HIDE YOUR EYES

Gm7 | Dm7 | Gm7 | Dm7

(1) WORKING HAS WAY UP THE LADDER, SUCCESS IS THE ENDS AND HIS
(2) MONEY CAN TALK AND HE KNOWS IT. ONE PIECE OF PAPER CAN

(NO) (3) TIME TO FEEL SORRY FOR LOSERS A CAT GET'S THE MOUSE AND THE
(4) HANG ON REAL TIGHT TO YOUR BRIEFCASE (Y) IF YOU SHOULD LOOSE IT, YOU'LL

Cm7 F13 | Gm | Cm7 Bb/D F/Eb E°

1. (1) LIES ARE THE MEANS
(3) DUD EATS THE DOG

F11 Eb Δ D11

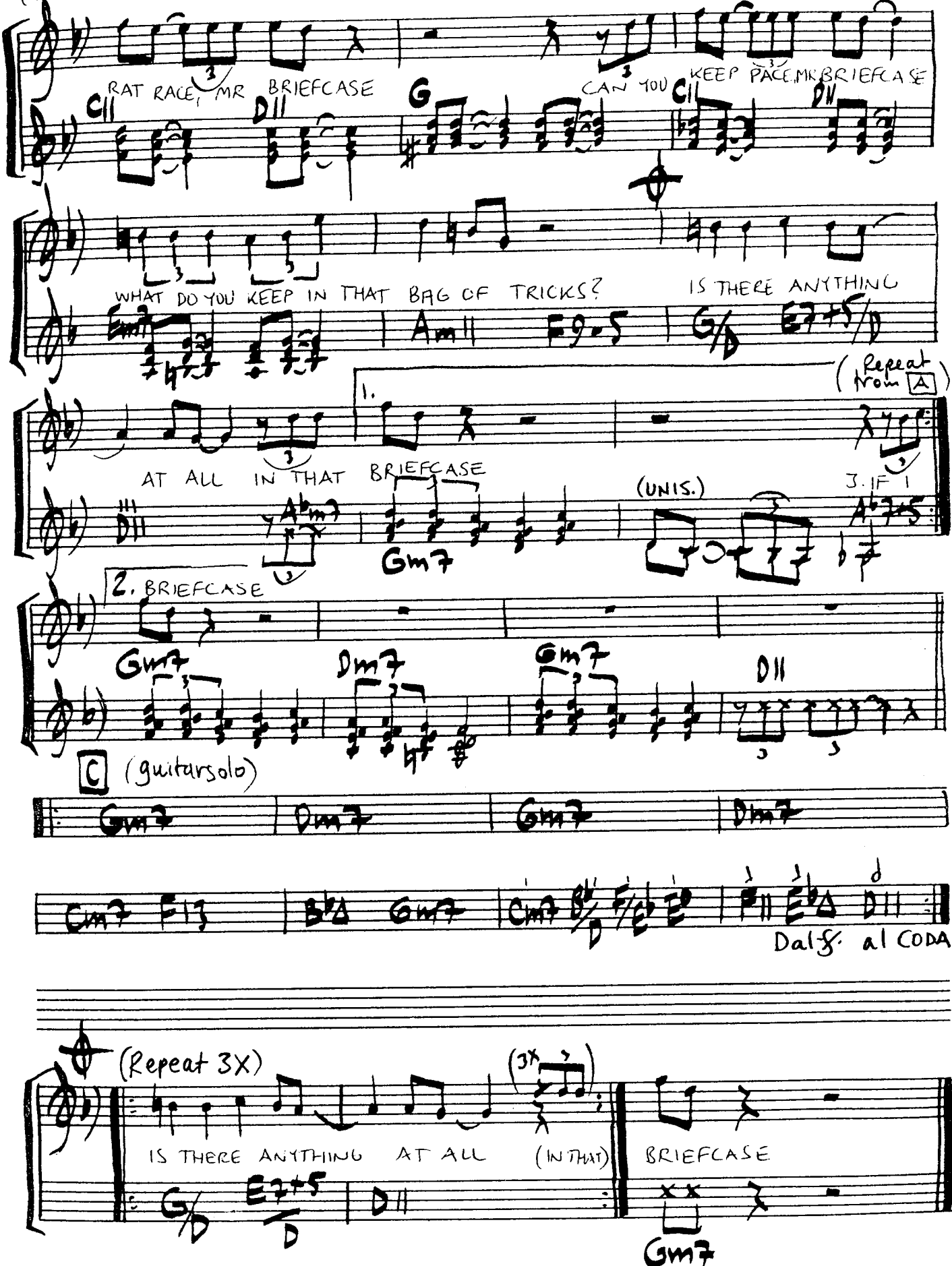
2. (2) MAKE YOU OR BREAK YOU

B

G

(4) HAVE TO STAND NAKED LIKE ME IT'S A

F11 Eb Δ D11


RAT RACE, MR BRIEFCASE
CAN YOU KEEP PACE, MR BRIEFCASE
WHAT DO YOU KEEP IN THAT BAG OF TRICKS?
IS THERE ANYTHING
(Repeat from A)
1.
AT ALL IN THAT BRIEFCASE
(UNIS.)
3. IF I
2. BRIEFCASE
C (guitarsolo)
Dal ℵ al CODA
(Repeat 3X)
(3X)
IS THERE ANYTHING AT ALL (IN THAT) BRIEFCASE

MY BABY

WRITTEN BY:
DAVID PACK

("SHUFFLE")

(FROM THE RECORD: "ANYWHERE YOU GO" ~ DAVID PACK ~ 1985)

C
E C#m7 F#m7 D11 H11 | E C#m7 | D A H11
(bass)

E C#m7 F#m7 D11 H11 E C#m7 G#Δ F#m CΔ H11
(GUITAR)

A

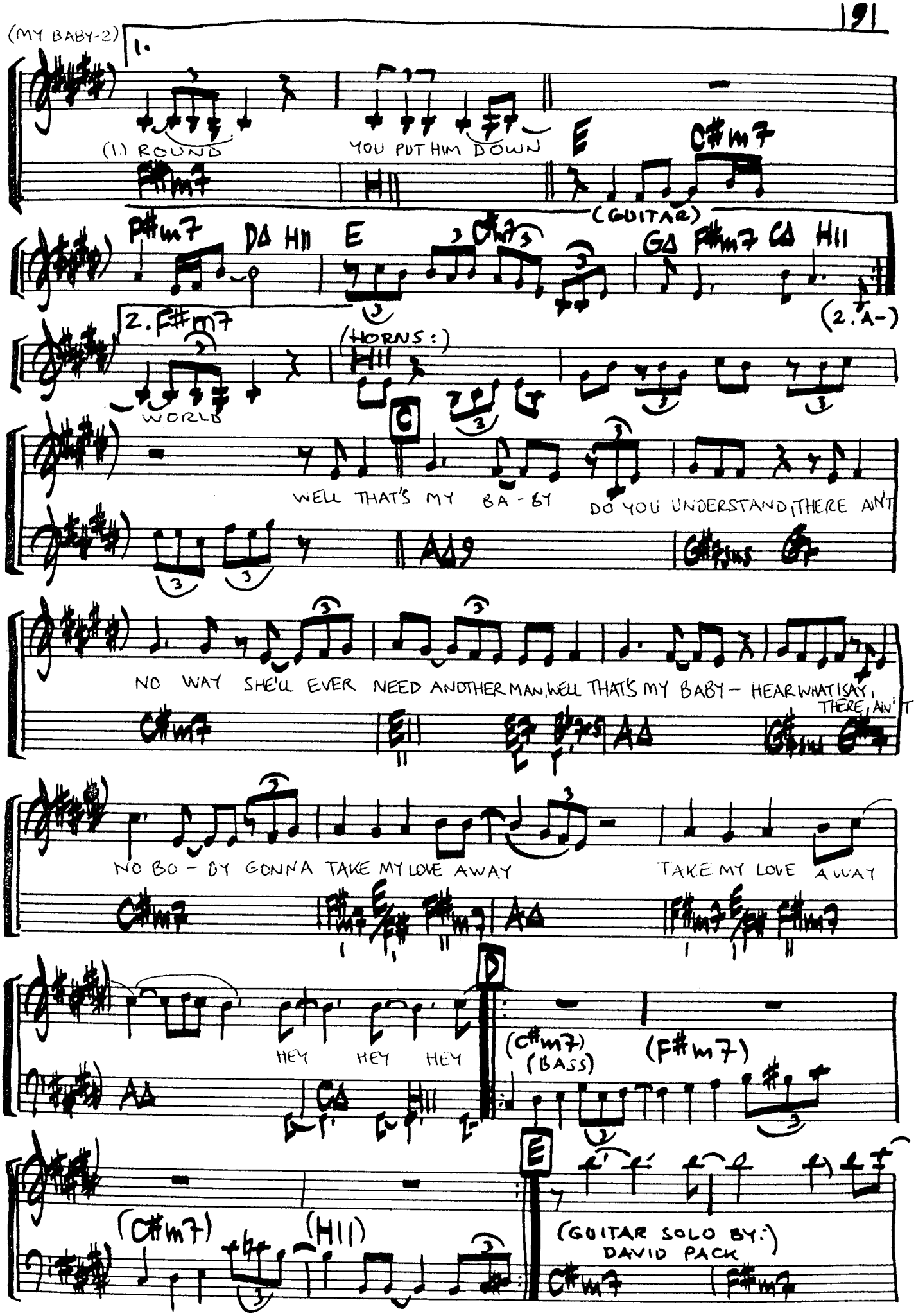
1. WELL (2. A-) FIRST YOU FALL IN LOVE AND THEN YOU SETTLE DOWN
NOTHER JEALOUS MAN BUT HONEY DON'T YOU KNOW
H11 | E C#m7 F#m F#11 DΔ9 H11 | E C#m7
(SYNTH.)

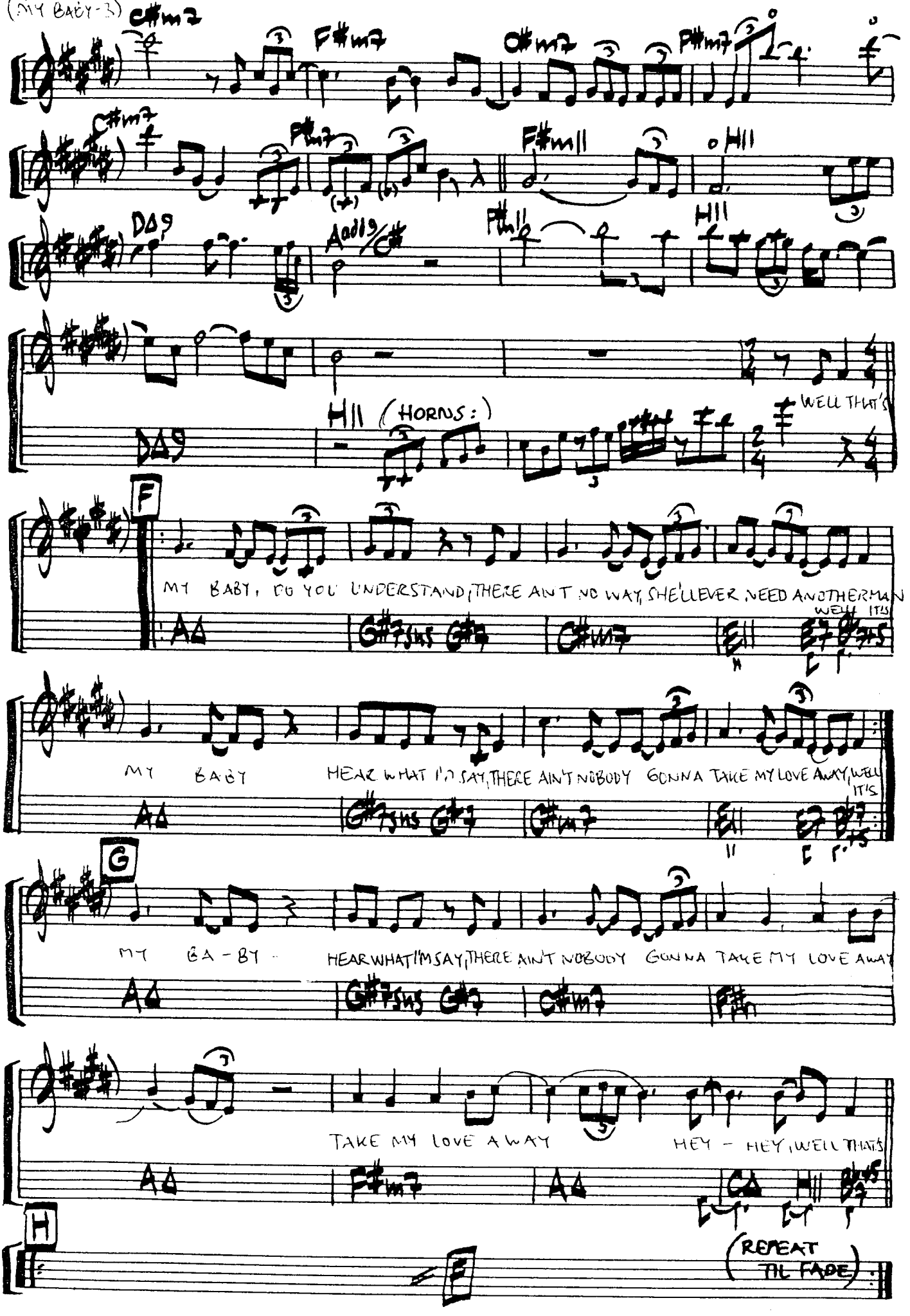
(1) WHEN YOU FIND SOMEONE TO SHARE YOUR LOVE IT REALLY
(2) "WHEN ANOTHER MAN IS TOO CLOSE TO YOU I FEEL I'VE
D A H11 | EΔ C#m7 | F#m F#11 DΔ9 H11

(1) TURNS YOUR LIFE AROUND
(2) GOT TO TELL SO
B
YOU'VE GOT TO STOP, THINK AND LISTEN TO EVERY
"YOU'D BETTER STOP MESSING AROUND, 'ROUND WITH MY
EΔ C#m7 | D A H11 | F#m11 | C#m7
(SYNTH.)

(1) SOUND
(2) GIRL
YOU NEVER KNOW WHEN A- NOTHER MAN'S CREEPING A-
YOU'D BETTER STOP, SHE'S ALL I HAVE IN THIS WHOLE
F#m7 | C#m11 | F#m7 | C#m7

(MY BABY-2)


1.
(1.) ROUND
YOU PUT HIM DOWN
E
C#m7
F#m7
(GUITAR)
F#m7
DΔ
E
C#m7
GΔ
F#m7
CΔ
(2. A-)
2. F#m7
WORLD
(HORNS:)
C
WELL THAT'S MY BA-BY
DO YOU UNDERSTAND, THERE AIN'T
AΔ9
NO WAY SHE'LL EVER NEED ANOTHER MAN, WELL THAT'S MY BABY - HEAR WHAT I SAY, THERE AIN'T
C#m7
E
AΔ
NO BO-BY GONNA TAKE MY LOVE AWAY
TAKE MY LOVE AWAY
C#m7
F#m7
AΔ
F#m7
HEY HEY HEY
AΔ
D
(C#m7)
(BASS)
(F#m7)
(C#m7)
(H11)
E
(GUITAR SOLO BY:)
DAVID PACK
C#m7
F#m7


C#m7
F#m7
C#m7
F#m7
C#m7
F#m7
F#m11
H11
DΔ9
Addb9/C#
F#m11
H11
DΔ9
H11
(HORNS:)
WELL THAT'S
F
MY BABY, DO YOU UNDERSTAND, THERE AIN'T NO WAY, SHE'LL EVER NEED ANOTHER MAN
WELL IT'S
AΔ
G#7sus
G#7
C#m7
E11
E7
B7#5
MY BABY
HEAR WHAT I'M SAY, THERE AIN'T NOBODY GONNA TAKE MY LOVE AWAY, WELL IT'S
AΔ
G#7sus
G#7
C#m7
E11
E7
B7#5
G
MY BA-BY
HEAR WHAT I'M SAY, THERE AIN'T NOBODY GONNA TAKE MY LOVE AWAY
AΔ
G#7sus
G#7
C#m7
F#m
TAKE MY LOVE AWAY
HEY - HEY, WELL THAT'S
AΔ
F#m7
AΔ
CΔ
H11
G#7#5
H
F
(REPEAT TIL FADE)

STARLINE
Pages
PAGES is:
RICHARD PAGE
STEVE GEORGE
JOHN LANG
PRODUCED BY JAY GRAYDON for
Garden Rake Music, Inc.
JAY GRUSKA
ROBBIE BUCHANAN
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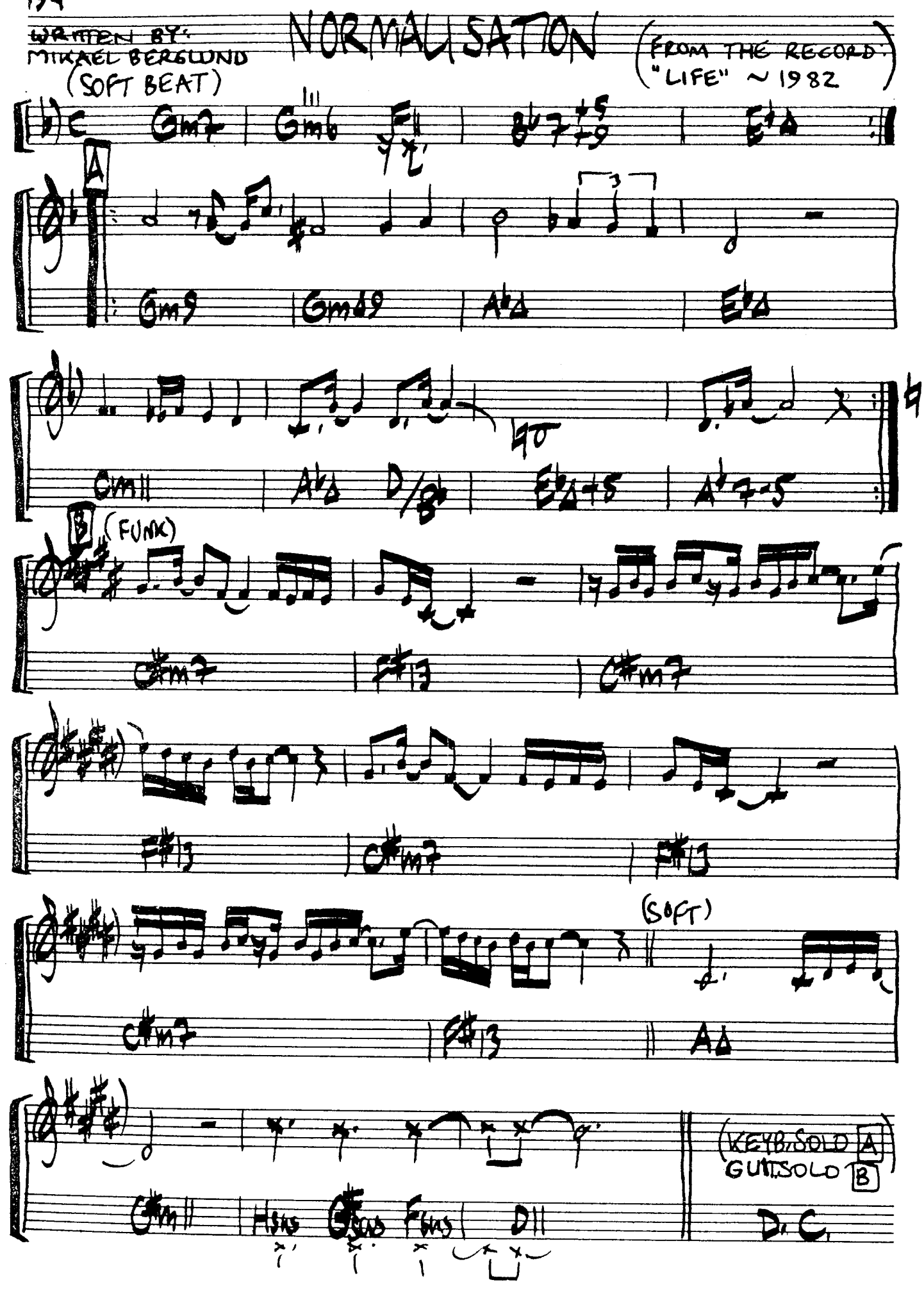
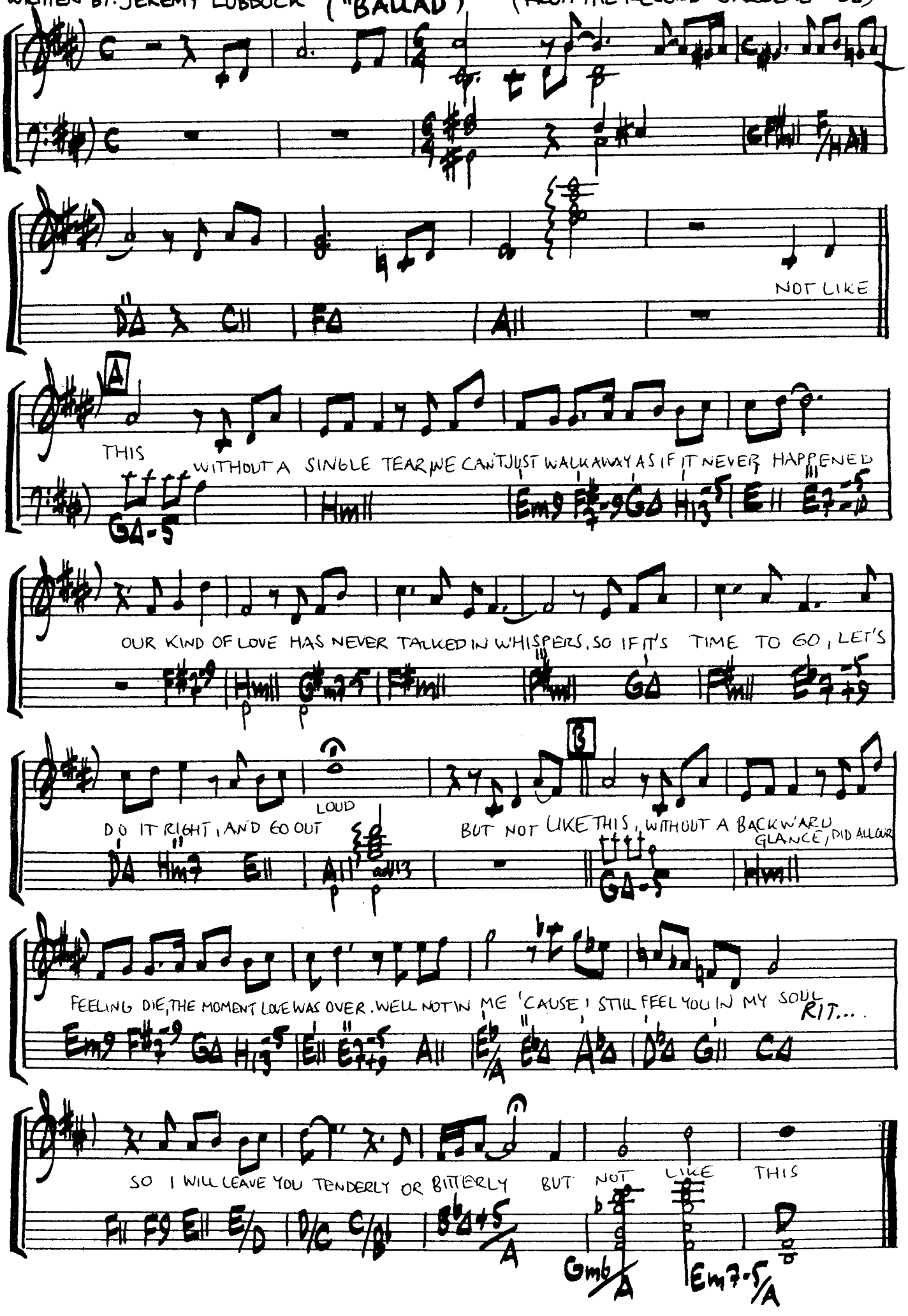

WRITTEN BY:
MIKAEL BERGLUND
(SOFT BEAT)
NORMALISATION
(FROM THE RECORD: "LIFE" ~ 1982)
A
B
(FUNK)
(SOFT)
(KEYB.SOLO A
GUIT.SOLO B)
D.C.

(ORIGINALLY IN D♭)

NOT LIKE THIS

WRITTEN BY: JEREMY LUBBOCK ("BALLAD") (FROM THE RECORD "JARREAU" - 83)

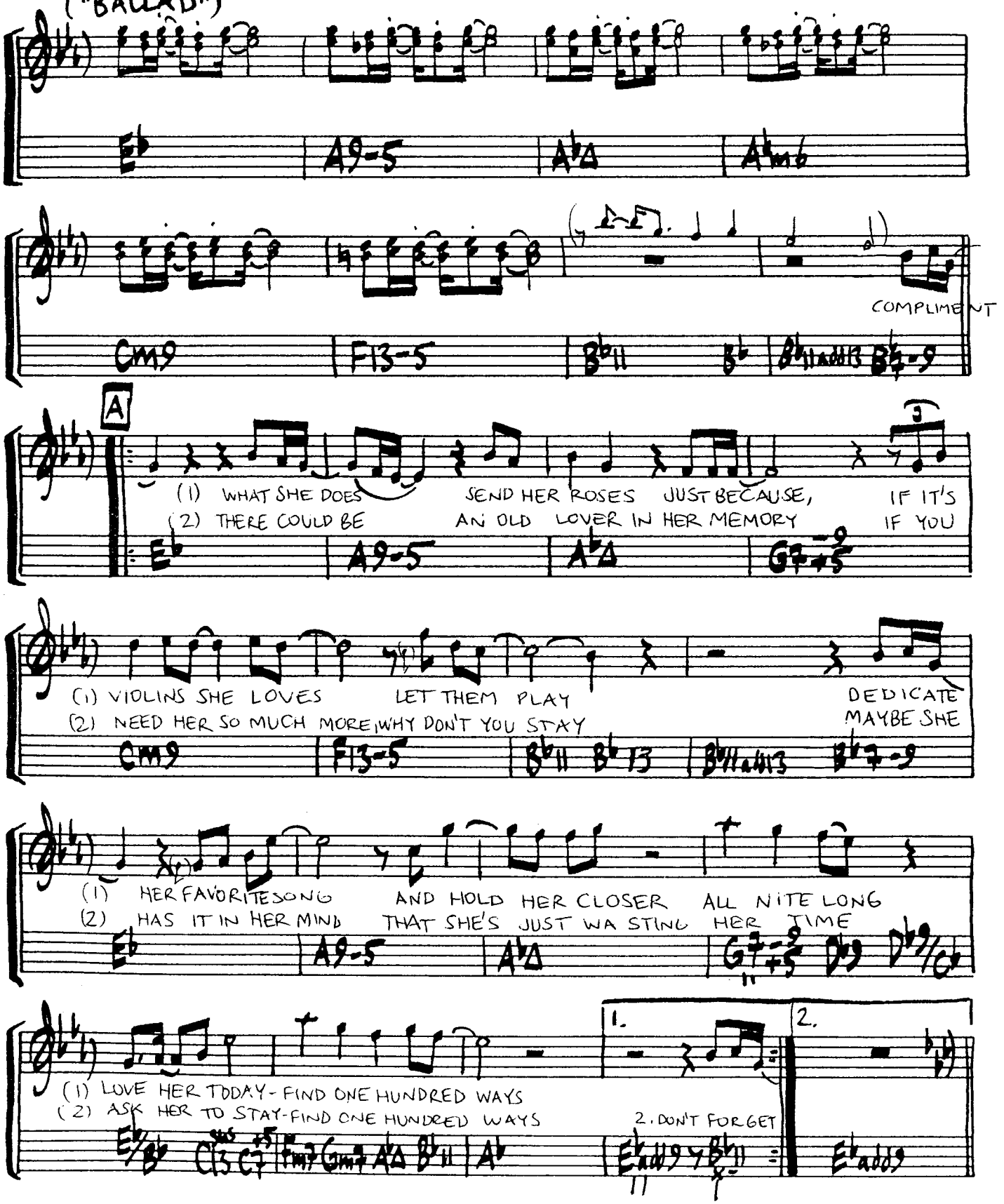


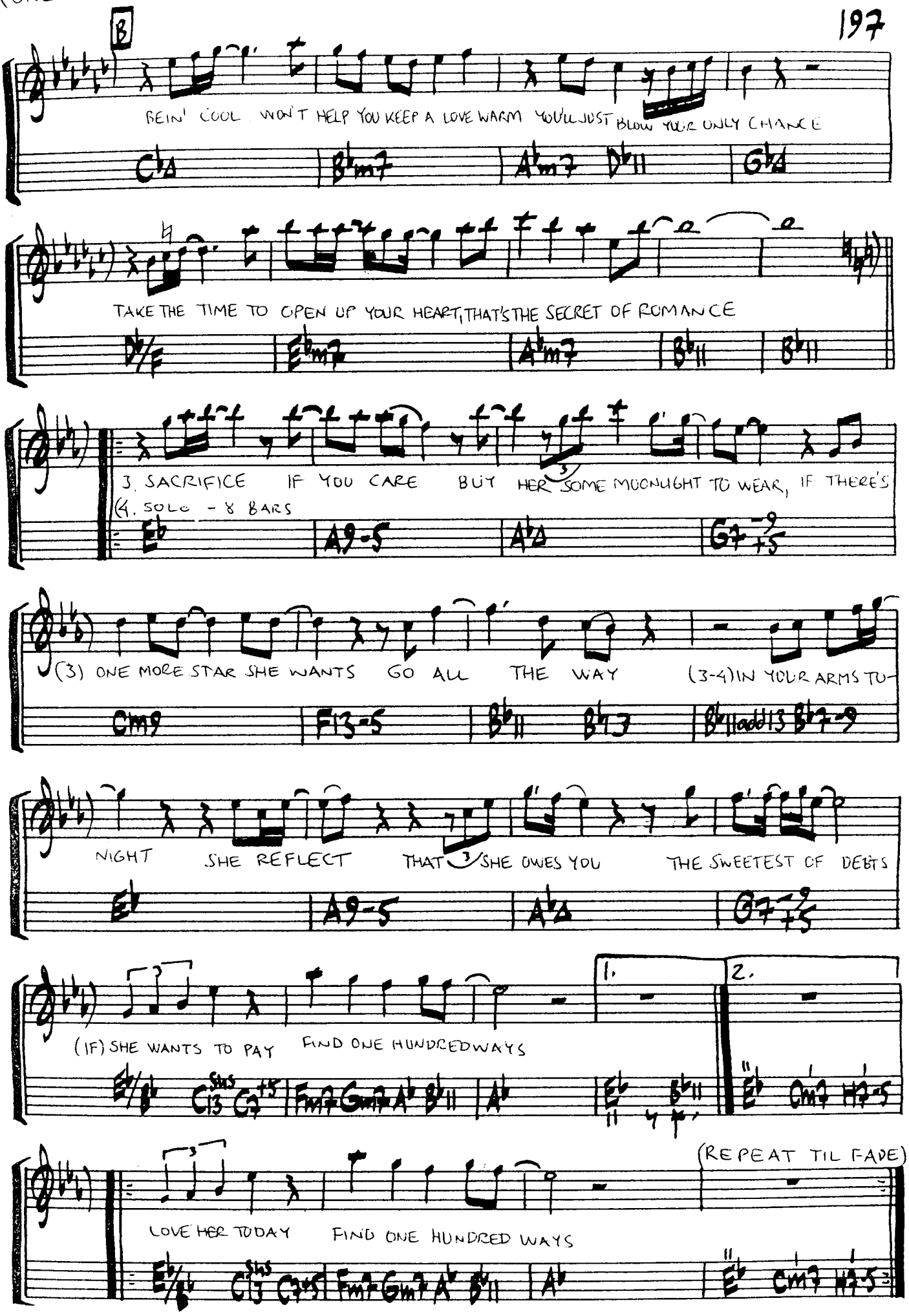
ONE HUNDRED WAYS

WRITTEN BY: KATHY WAKEFIELD, BEN WRIGHT, TONY COLEMAN

(FROM THE RECORD: "THE DUDE" ~ QUINCY JONES ~ 1981)

("BALLAD")




B
BEIN' COOL WON'T HELP YOU KEEP A LOVE WARM YOU'LL JUST BLOW YOUR ONLY CHANCE
TAKE THE TIME TO OPEN UP YOUR HEART, THAT'S THE SECRET OF ROMANCE
3. SACRIFICE IF YOU CARE BUY HER SOME MOONLIGHT TO WEAR, IF THERE'S
(4. SOLO - 8 BARS
(3) ONE MORE STAR SHE WANTS GO ALL THE WAY (3-4) IN YOUR ARMS TO-
NIGHT SHE REFLECT THAT SHE OWES YOU THE SWEETEST OF DEBTS
(IF) SHE WANTS TO PAY FIND ONE HUNDRED WAYS
1.
2.
(REPEAT TIL FADE)
LOVE HER TODAY FIND ONE HUNDRED WAYS

THE ONLY ONE

WRITTEN BY: LIONEL RICHIE & DAVID FOSTER ("BALLAD")

(FROM THE RECORD: "CAN'T SLOW DOWN" BY LIONEL RICHIE 1983)

(ORIGINAL: H-DUR)

8va

LET ME TELL

A

(1) YOU NOW ALL THAT'S ON YOUR MIND FOR A LOVE
(2) MY ARMS WHEN I'M CLOSE TO YOU THERE'S A MA-

Dm7 G7 Cadd9

(1) LIKE YOURS IS OH, SO VERY HARD TO FIND (I'VE) LOOKED INSIDE
(2) -GIC IN YOUR TOUCH THAT JUST COMES SHINING THROUGH WANT YOU E-

Dm7 G7 G#° Am7 Am7 Am7/G

(1) MYSELF NOW I'M VE- RY SURE THERE CAN
(2) -VERY DAY WANT YOU E- VERY NIGHT THERE CAN

F Cadd9

(1) ONLY BE YOU FOR ME, I, NEED YOU MORE AND MORE
(2) ONLY BE YOU FOR ME, YOU MAKE IT SEEM SO RIGHT

F C/E Dm7 G F/A G/H

YOU, TURNED ME IN-SIDE OUT AND YOU SHOWED ME, WHAT LIFE WAS ABOUT ONLY

Am7 | Dm7 | G | Cadd9 Em7

YOU THE ONLY ONE THAT STOLE MY HEART AWAY

Am7 | F G7 | C

1. I WANNA DO ALL I CAN, JUST TO SHOW YOU, MAKE YOU UNDERSTAND, ONLY

Am7 | Dm7 | G/H | Cadd9 Em7

YOU THE ONLY ONE THAT STOLE MY HEART AWAY

2. WHEN YOU'RE IN

Am7 | F G | Cadd9 | %

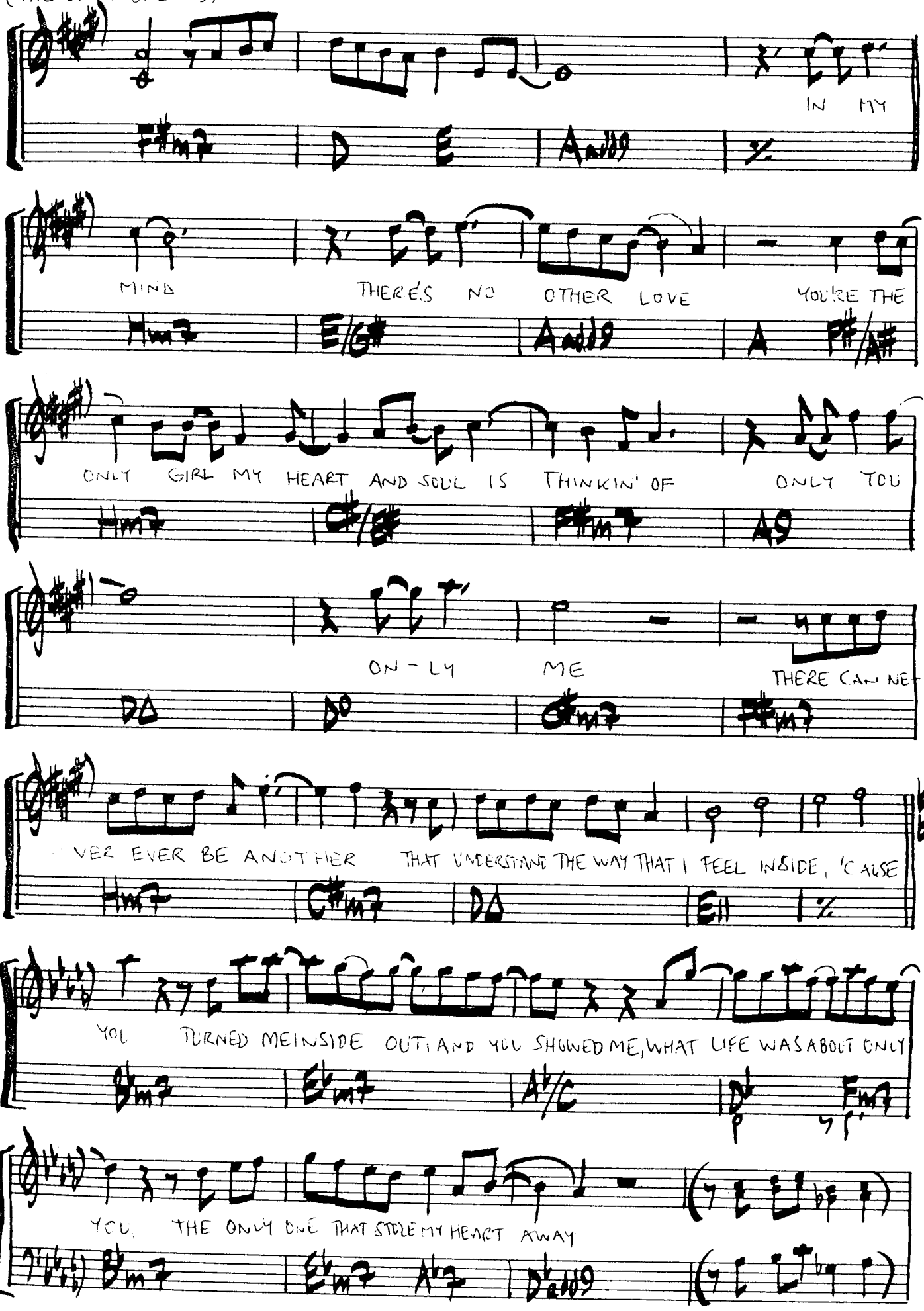
2 B (PIANO SOLO: DAVID FOSTER)

F#m7 | Hm7 | E/G# | A C#m7

F#m7 | D E | A

F#m7 | Hm7 | E/G# | A C#m7

(THE ONLY ONE - 3)



YOU TURNED ME INSIDE OUT, AND YOU SHOWED ME WHAT LIFE WAS ABOUT ONLY

Bbm7 | Ebm7 | Ab/C | Db | Fm7

YOU THE ONLY ONE THAT STOLE MY HEART AWAY

Bbm7 | Gb | Ab | Db add9

YOU STOLE IT ONLY YOU

YOU STOLE MY HEART AWAY YOU STOLE MY HEART AWAY

Bbm7 | Ebm7 | Ab/C | Db | Fm7

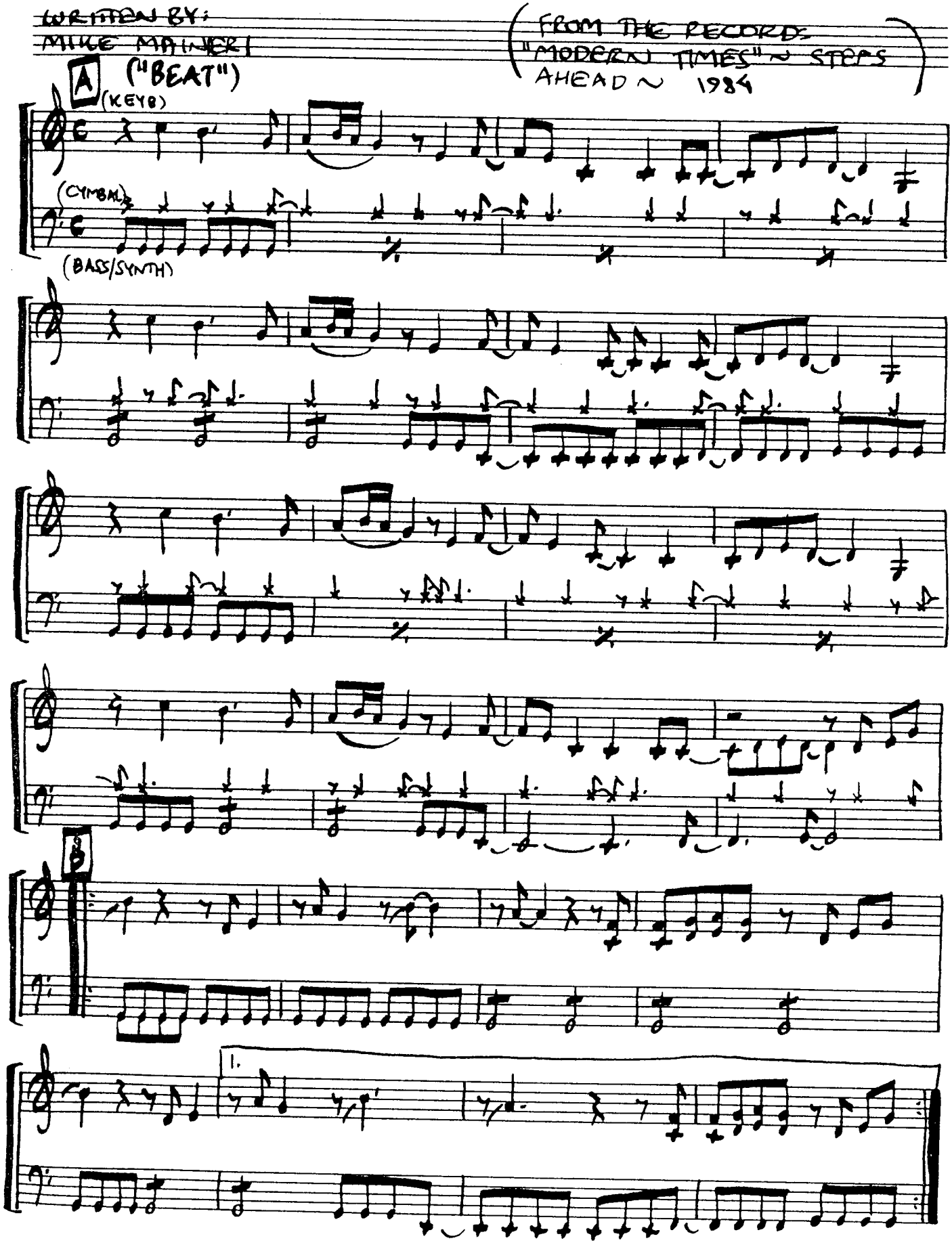
THE ONLY ONE THAT STOLE MY HEART AWAY

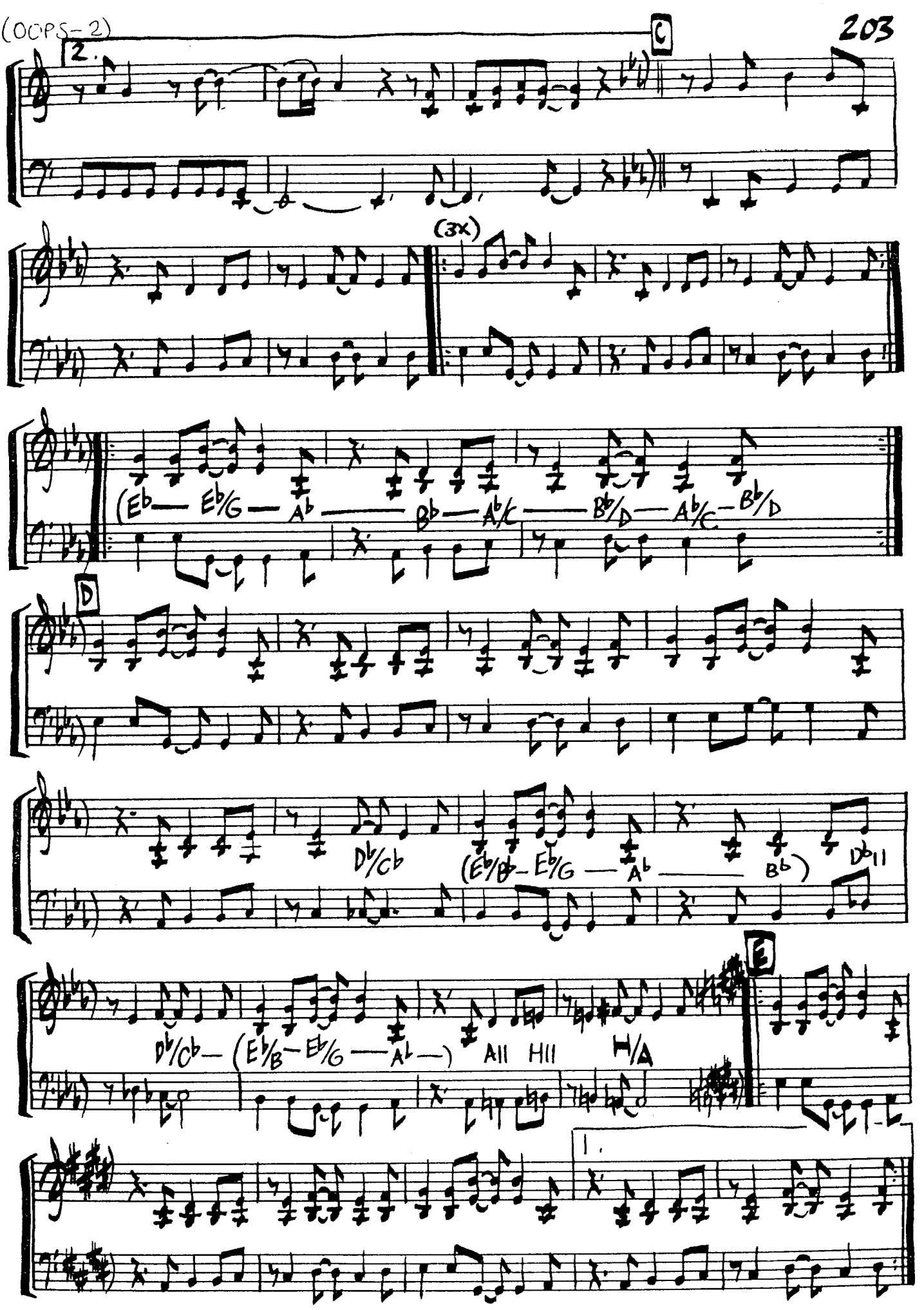
Bbm7 | Gb | Ab | Db add9

OOPS

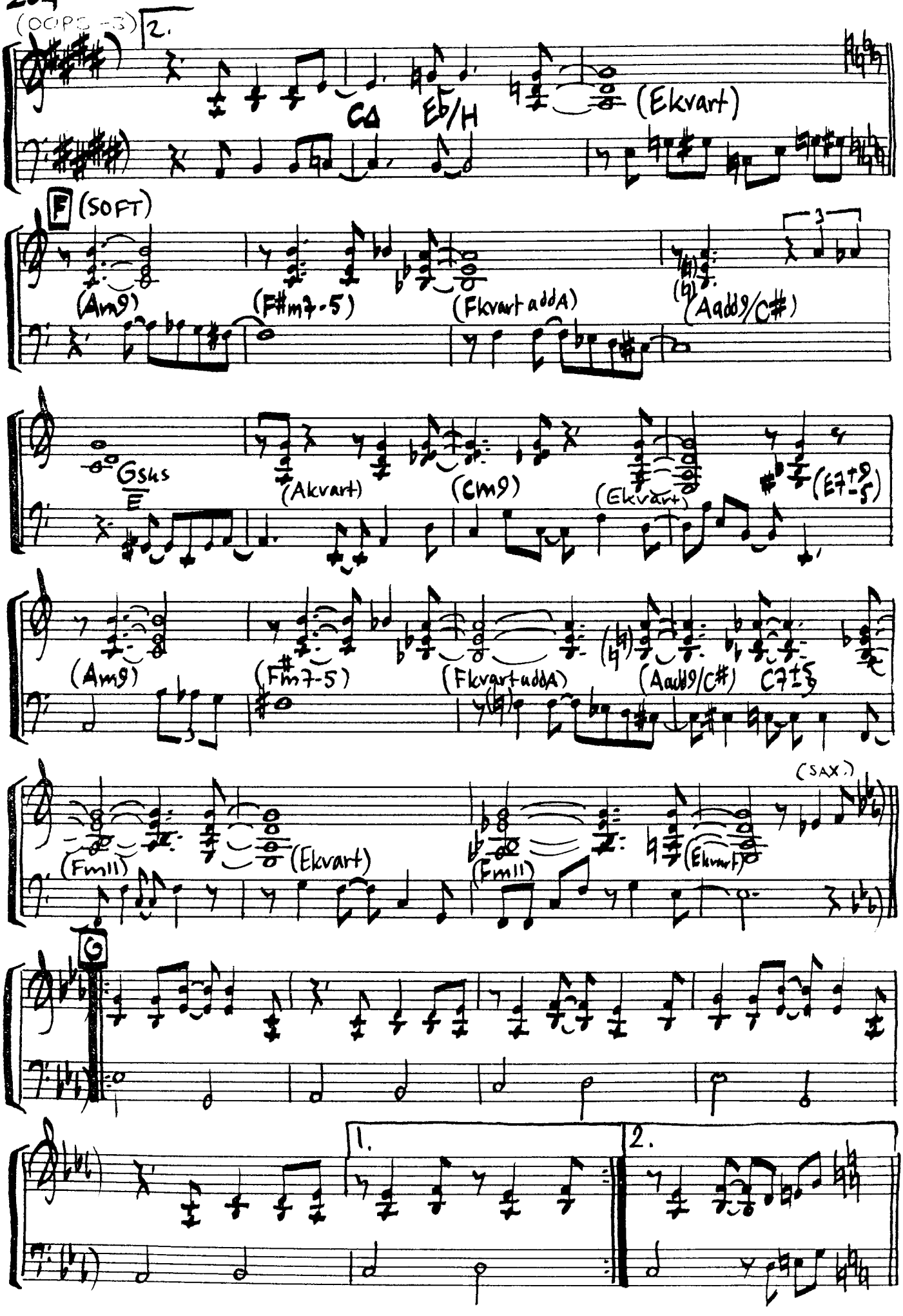
WRITTEN BY:
MIKE MAINIERI

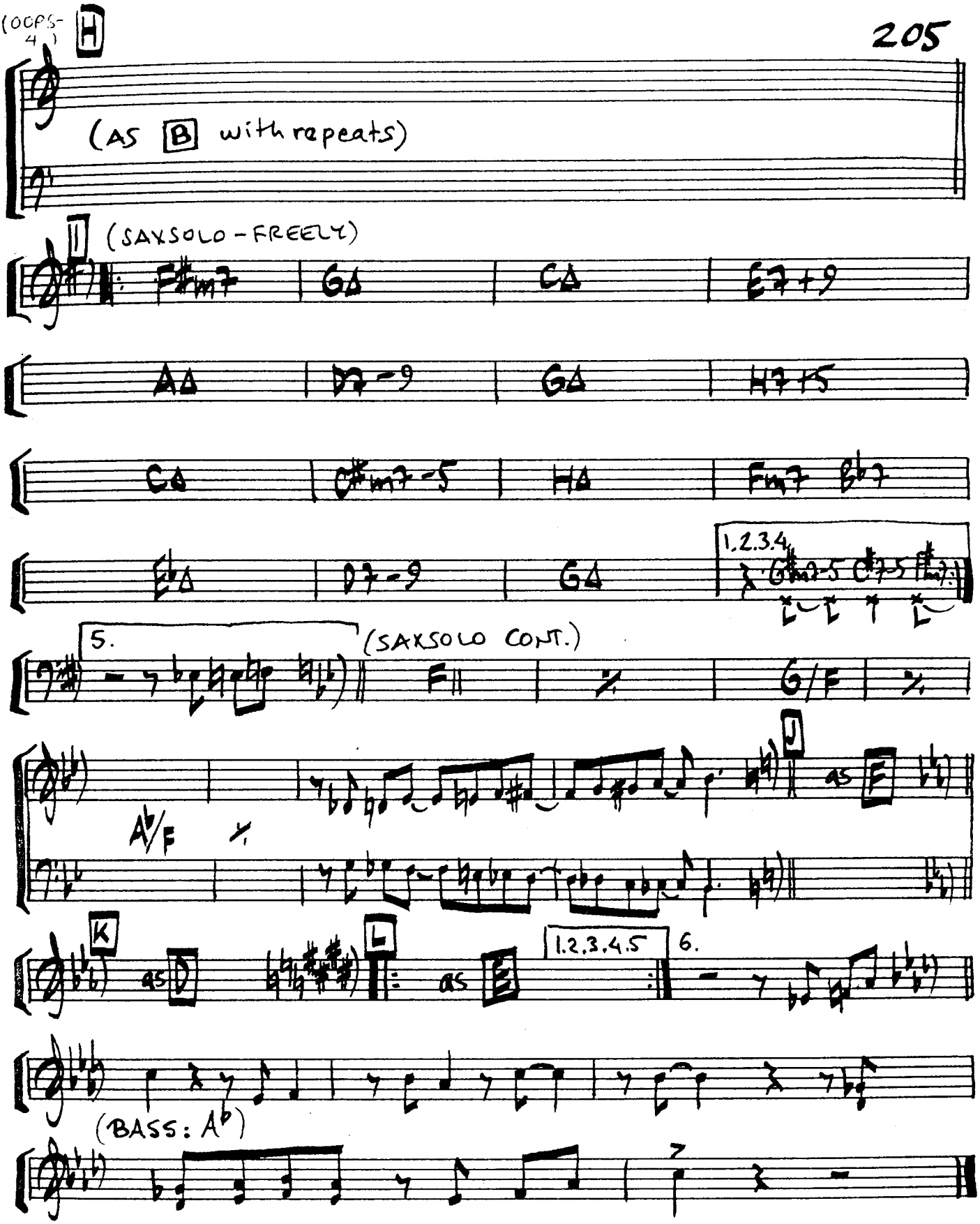
(FROM THE RECORD: "MODERN TIMES" ~ STEPS AHEAD ~ 1984)




2.
C
(3x)
(Eb — Eb/G — Ab — Bb — Ab/C — Bb/D — Ab/C — Bb/D
D
Db/Cb
(Eb/B — Eb/G — Ab — Bb)
Db11
Db/Cb — (Eb/B — Eb/G — Ab —)
A11
H11
H/A
E
1.

(OOPS -3)


2.
CΔ
E♭/H
(Ekvart)
F (SOFT)
(Am9)
(F#m7-5)
(Fkvart addA)
(Aadd9/C#)
Gsus
E
(Akvart)
(Cm9)
(Ekvart)
(E7+9-5)
(Am9)
(F#m7-5)
(Fkvart addA)
(Aadd9/C#)
C7+5
(Fm11)
(Ekvart)
(Fm11)
(Ekvart)
(SAX.)
G
1.
2.


H
(AS B with repeats)
I
(SAXSOLO - FREELY)
F#m7
G△
C△
E7+9
A△
D7-9
G△
A7+5
C△
C#m7-5
A△
Fm7
Bb7
E♭△
D7-9
G△
1.2.3.4.
G#m7-5
C#7-5
F#m7
5.
(SAXSOLO CONT.)
F
G/F
A♭/F
J
as F
K
as D
L
as E
1.2.3.4.5
6.
(BASS: A♭)

OVERJOYED

WRITTEN BY:
STEVIE WONDER
("BALLAD")

(FROM THE RECORD:
"IN SQUARE CIRCLE" ~
STEVIE WONDER ~ 1985)

(INTRO 8va BASSO)

Cb Bbm/Db C7 | Cb△ C7 | Bbm/Db C7

1. OVER- A TIME I'VE BEEN BUILDING MY CASTLE OF
DREAMS I HAVE PICKED OUT A PERFECT COME
HEARTS I HAVE PAIN - FU - LLY TURNED EVERY

Cb△ Bb | Eb Cm7

(1) LOVE (1) JUST FOR TWO THOUGH YOU NEVER KNEW YOU WERE MY
(2) TRUE (2) THOUGH YOU NE - VER KNEW IT WAS OF YOU I'VE BEEN
(3) STONE (3) JUST TO FIND I HAD FOUND WHAT I'VE SEARCHED TO DIS-

Fm7 Bb7 | Eb Cm7

(1) REA - SON I'VE GONE MUCH TOO FAR FOR YOU KNOW TO SAY
(2) DREA - MING THE SANDMAN HAS COME FROM TOO FAR AWAY
(3) CO - VER I'VE COME MUCH TOO FAR FOR ME NOW TO FIND

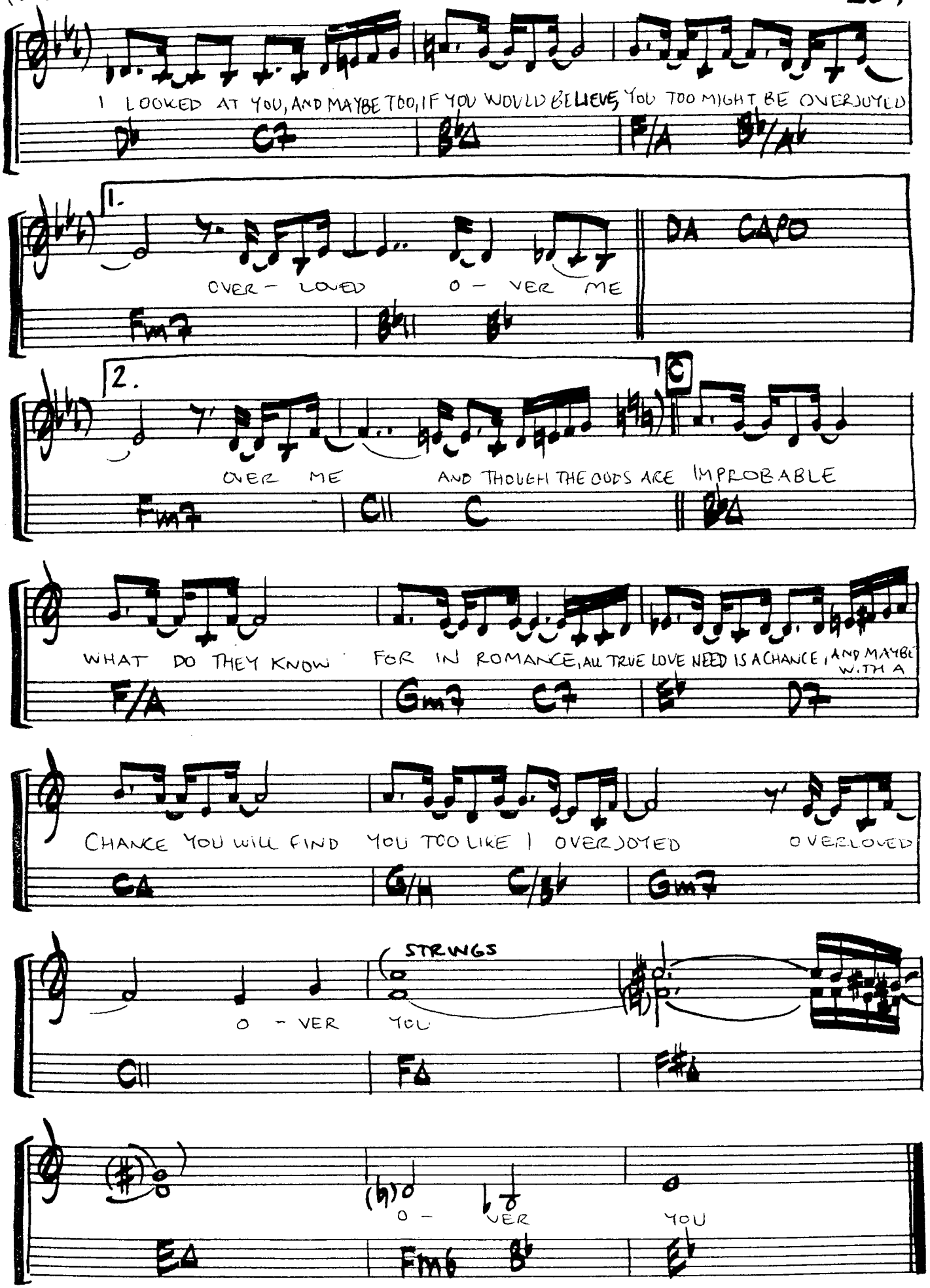
F/A G/H | C G/H

(1) (THAT) I'VE GOT TO THROW MY 1. CASTLE AWAY 2. OVER- 2. AND THOUGH YOU DON'T BE-
(2) FOR YOU TO SAY COME BACK SOME OTHER DAY.
(3) (THE) LOVE THAT I SOUGHT CAN NEVER BE MINE

Cm7 F7 | Bb | Bb

B
LIEVE THAT THEY DO THEY DO COME TRUE FOR DID MY DREAMS COME TRUE WHEN

Ab△ Eb/G | Fm7 Bb7

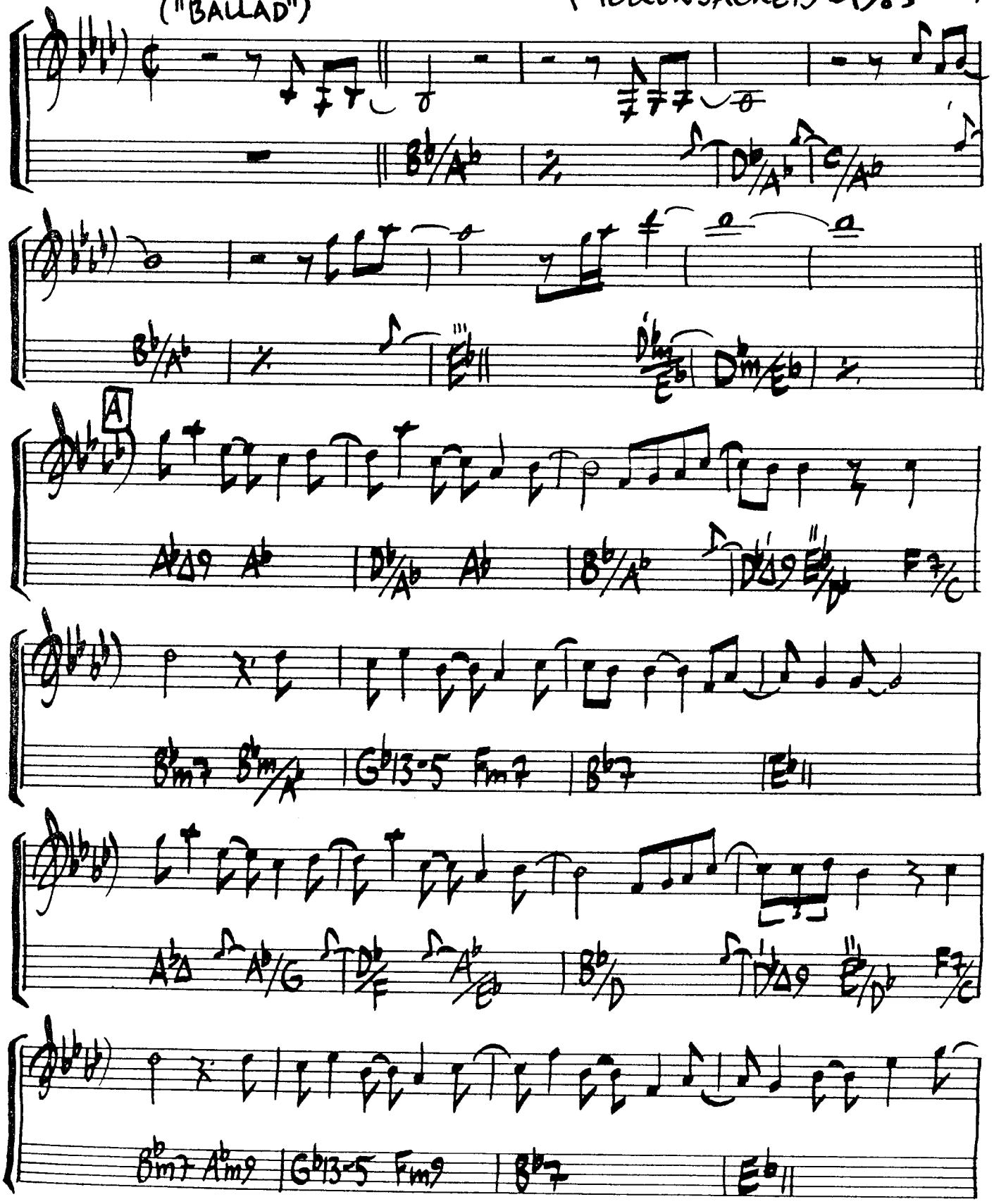

I LOOKED AT YOU, AND MAYBE TOO, IF YOU WOULD BELIEVE, YOU TOO MIGHT BE OVERJOYED
D♭ C7 B♭Δ F/A B♭/A♭
1.
OVER - LOVED O - VER ME
Fm7 B♭11 B♭
DA CAPO
2.
OVER ME AND THOUGH THE ODDS ARE IMPROBABLE
Fm7 C11 C B♭Δ
WHAT DO THEY KNOW FOR IN ROMANCE, ALL TRUE LOVE NEED IS A CHANCE, AND MAYBE WITH A
F/A Gm7 C7 E♭ D7
CHANCE YOU WILL FIND YOU TOO LIKE I OVERJOYED OVERLOVED
CΔ G/A C/B♭ Gm7
STRINGS
O - VER YOU
C11 FΔ F♯Δ
O - VER YOU
EΔ Fm6 B♭ E♭

PASS IT ON

WRITTEN BY:
RUSSELL FERRANTE

("BALLAD")

(FROM THE RECORD:
"MIRAGE À TROIS"
YELLOWJACKETS - 1983)



(PASS IT ON 2)

B

Eb/Db | Bbm/C Gsus C7 | Fm7 | Ab/G Gb Δ F7

Ebm7 | F7 | F7/A Bbm7 Eb7 Ebm7 | F/Eb | Eb11

C

AbΔ9 Ab | Db/Ab | Ab11add13 | Dm7 Gm7 (C7) | C7

(During solo D7+9 G13 C7+9)

Eb/Db Db Δ | Eb/Db Db Δ | Ab add9/C | Dbm6

8va

Dm7-5 | FΔ9 Fm | Bb7sus | Bb7 | Eb11

8va

Eb11 | Dbm/Eb Dbm/Eb

PIANO SOLO

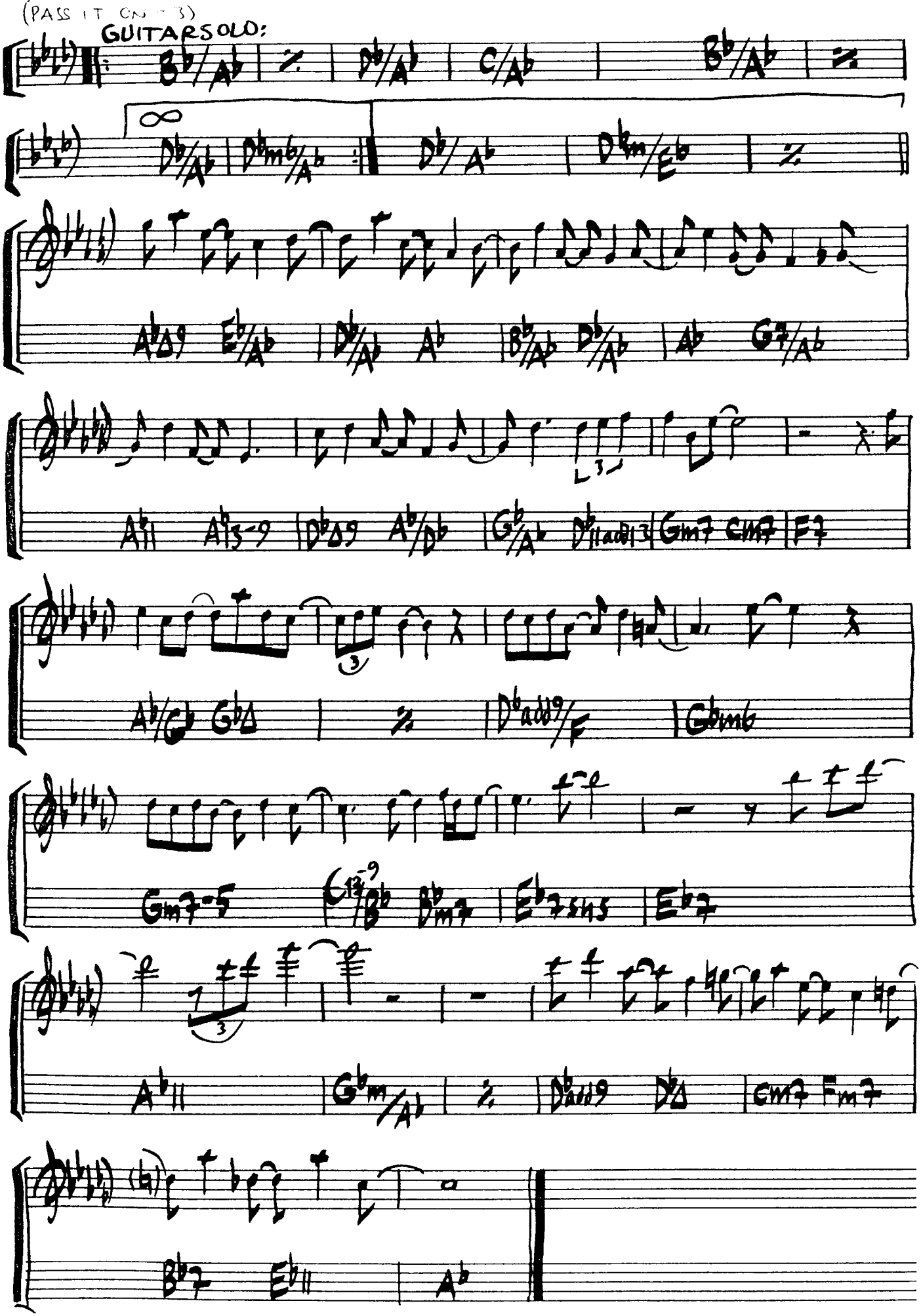
A B C

D

AbΔ9 | Eb/Ab Db/Ab | Ab | Bb/Ab Bb/Ab Ab | Ab

(PASS IT ON - 3)

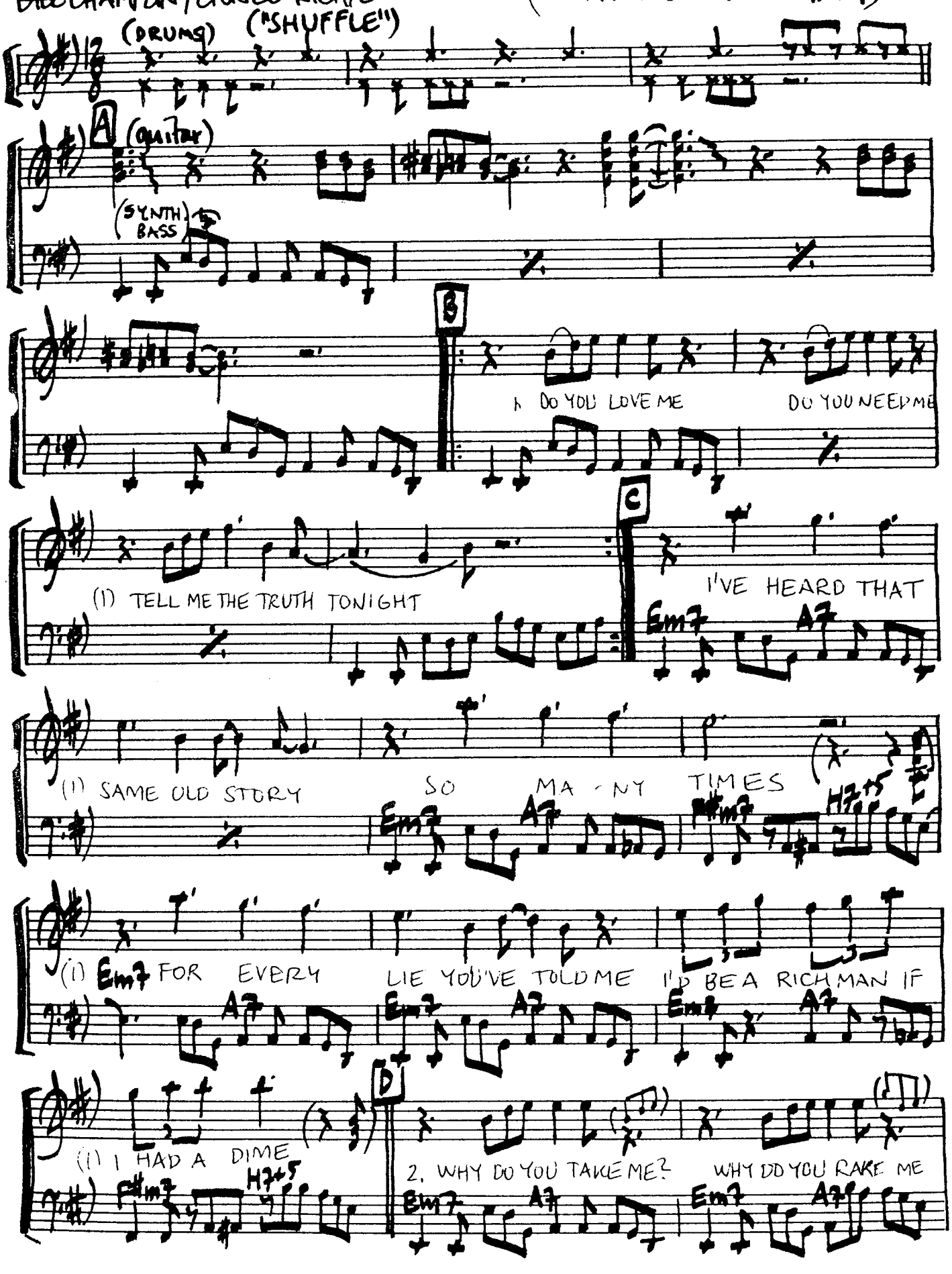
GUITAR SOLO:



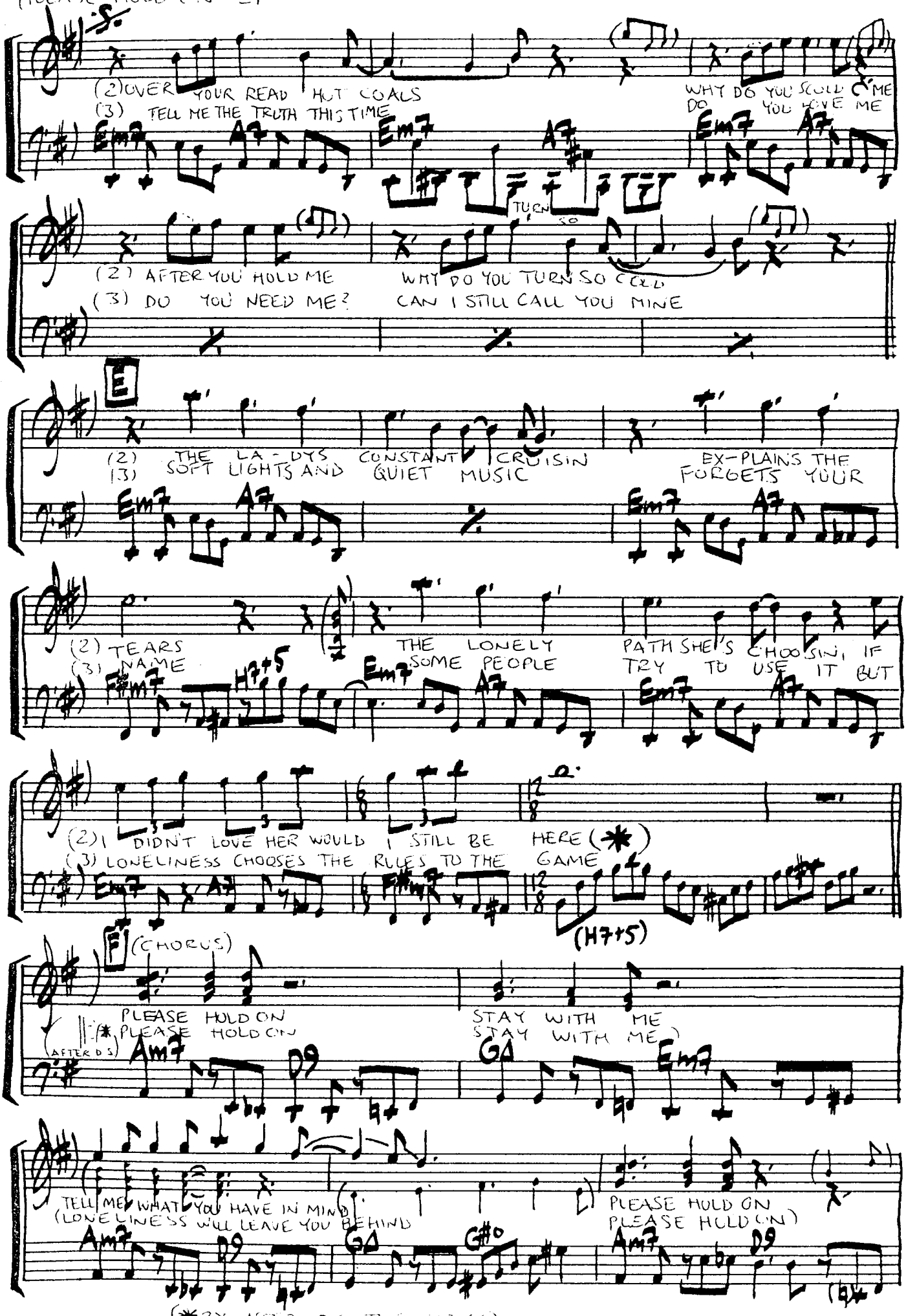
PLEASE HOLD ON

WRITTEN BY: DAVID FOSTER, BILL CHAMPLIN, LIONEL RICHIE

(FROM THE RECORD: CHICAGO 17 - 1984)



(PLEASE HOLD ON - 2)



(AFTER D.S.)

(PLEASE HOLD ON - 3)

STAY WITH ME
STAY WITH ME

BABY DON'T YOU LEAVE ME BEHIND
FALL IN LOVE WITH ME THIS TIME

G△ Em7 Am7 D9 G△ G#o

G (HORNS)

Em7 A7 Em7 A7

F#m7 B/G# E/A H7+5 Em7 A7 Em7 A7

Em7 A7 F#m7 H7

Em7 A7

DO YOU LOVE ME?

DO YOU NEED ME

Em7 A7

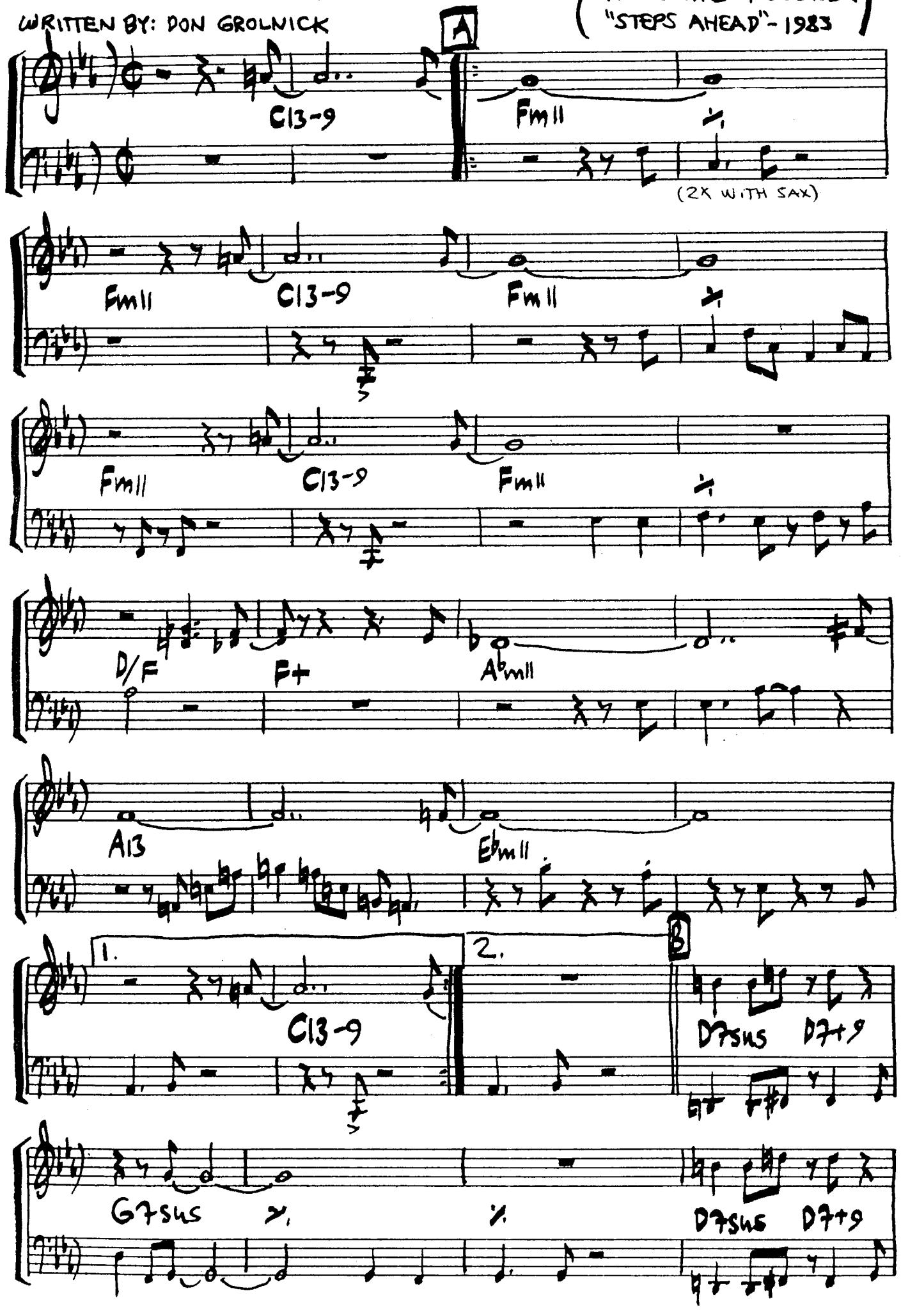
(Dal S. and repeat Chorus til fade)

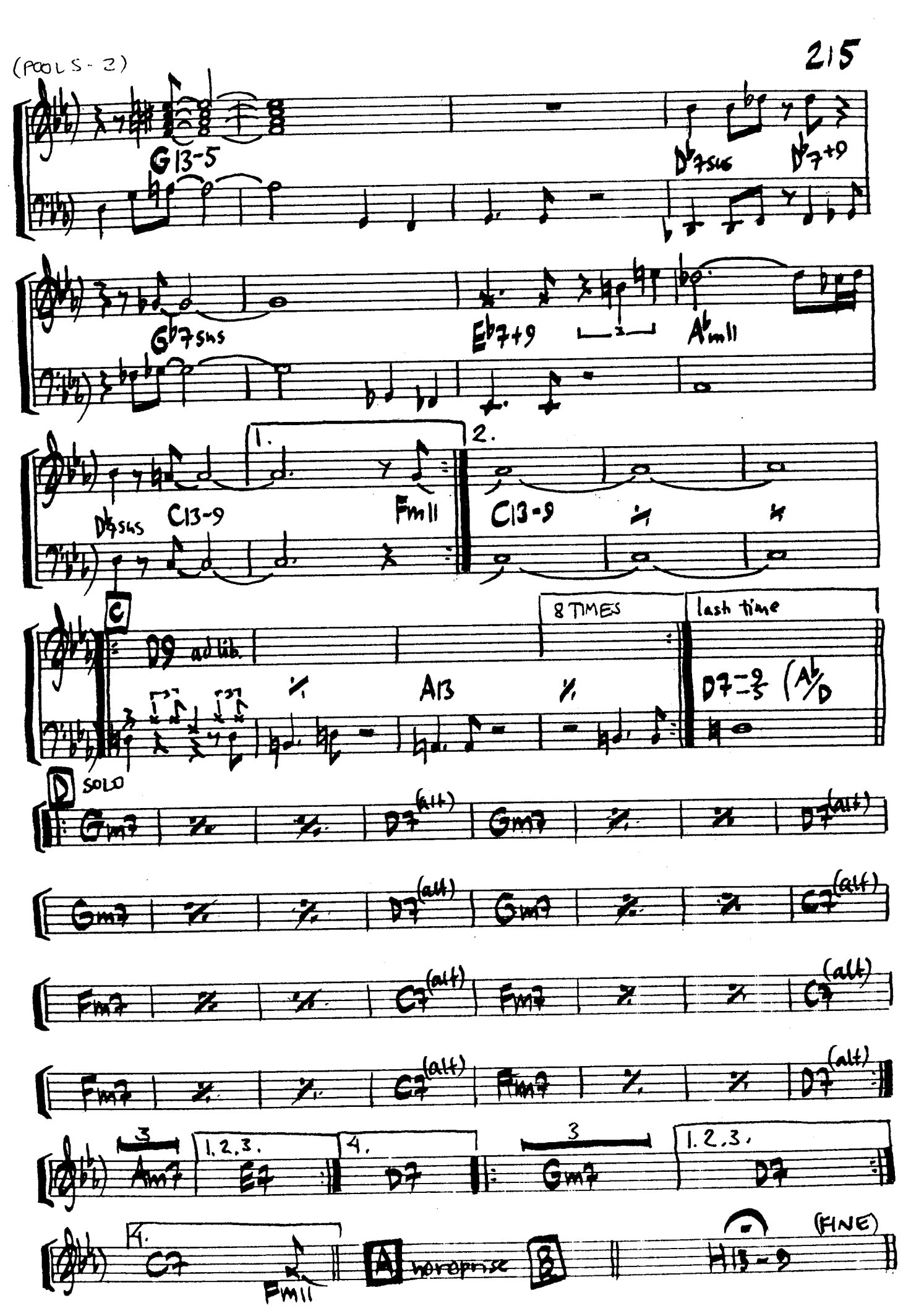
* the 2 last bars in E 2nd time

POOLS

(FROM THE RECORD: "STEPS AHEAD" - 1983)

WRITTEN BY: DON GROLNICK




G13-5
D♭7sus6
D♭7+9
G♭7sus
E♭7+9
A♭m11
1.
2.
D♭9sus
C13-9
Fm11
C13-9
C
D9 ad lib.
8 TIMES
last time
A13
D7-9/5 (A♭/D
D SOLO
Gm7
D7(alt)
C7(alt)
Fm7
Am7
E7
3
1.2.3.
4.
A
norepeat
B13-9
(FINE)

PUT THE WEIGHT ON MY SHOULDERS

WRITTEN BY:
GINO VANNELLI

FROM THE RECORD:
"NIGHTWALKER" ~ GINO VANNELLI ~ 1981

("BALLAD")

(PIANO INTRO) (G#m) (Em6) (H/F#)

(PLUS STRINGS)

(G#m/F) (E C#m Hadd9 G#/F#) (C#m H/D# EΔ E#m7b5)

(F#sus) (D#/F##) (G#m) (DRUMS)

A

1. PUT THE WEIGHT ON MY SHOULDERS
2. REST YOURSELF ON MY WATERS

(3X GUITAR SOLO) Em6/H Hadd9 GUITAR

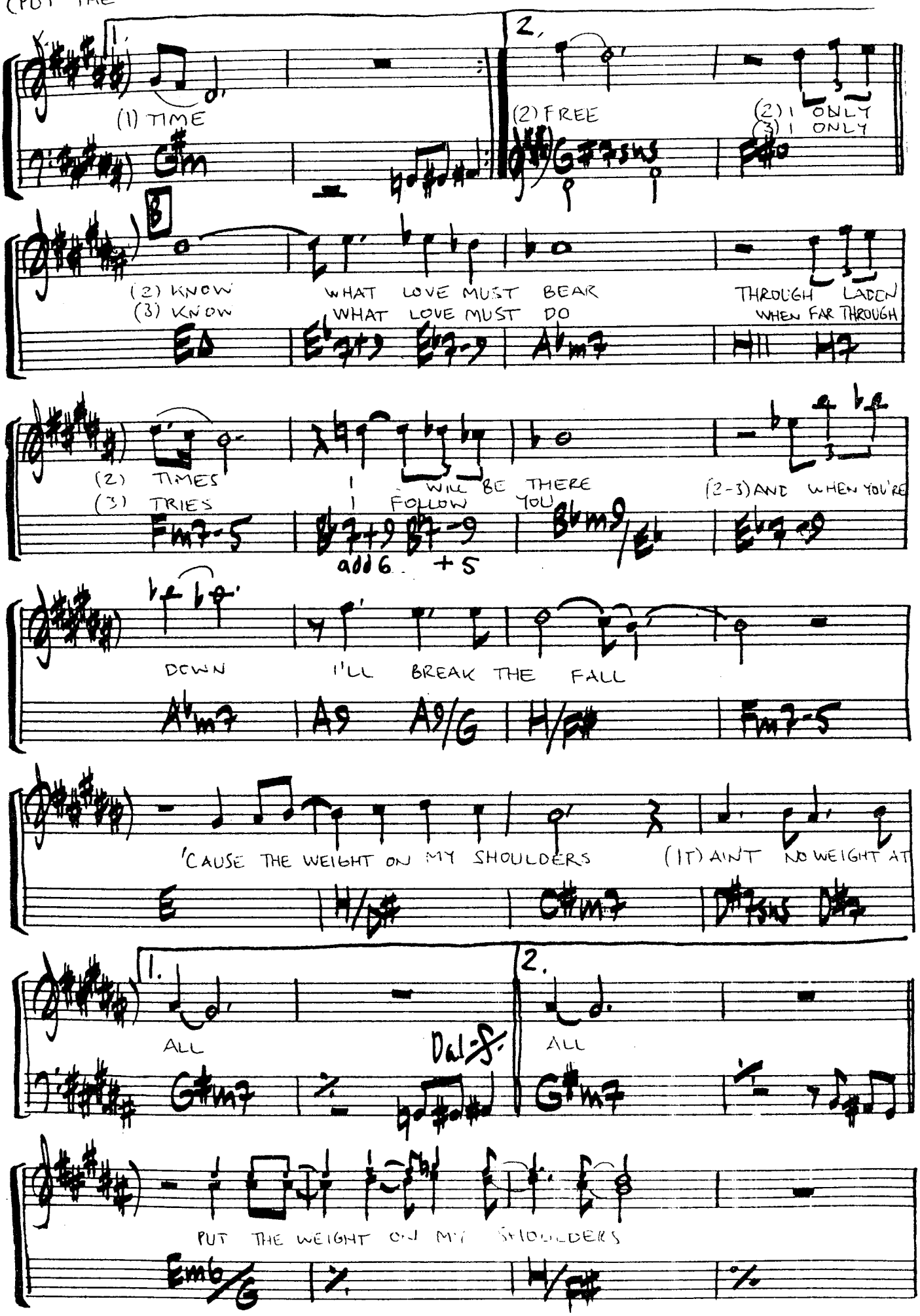
(1) TAKE THE LOAD OFF YOUR MIND
(2) TAKE THE LIFE TIME FOR ME

EΔ/H E7/G G#m H6/F#

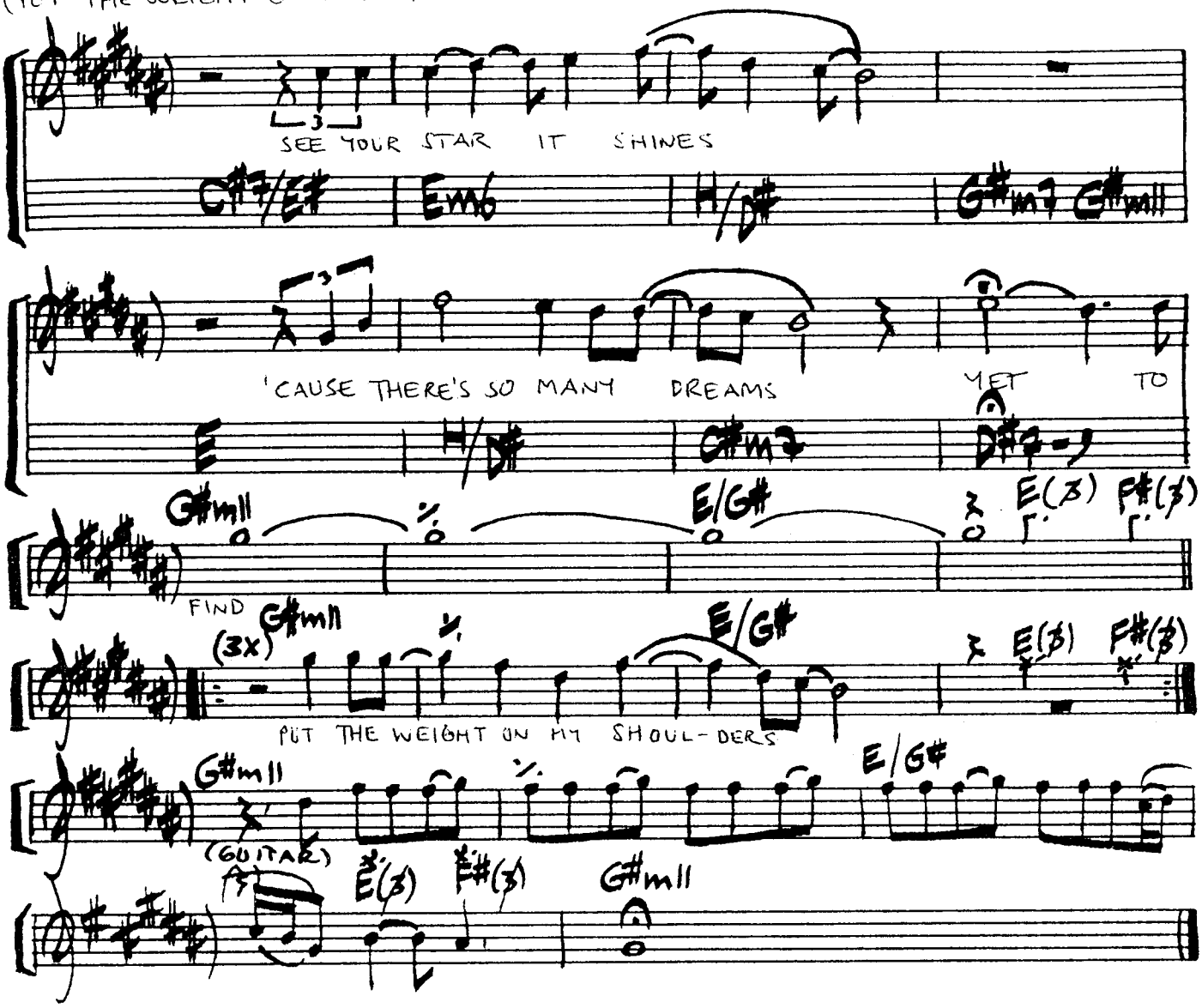
(2X)

(1) 'CAUSE THE HEAVY WINDS THAT BLOW WILL FADE AWAY IN
(2) RISE A- BOVE WA- TERS VAST AND LET YOURSELF BE

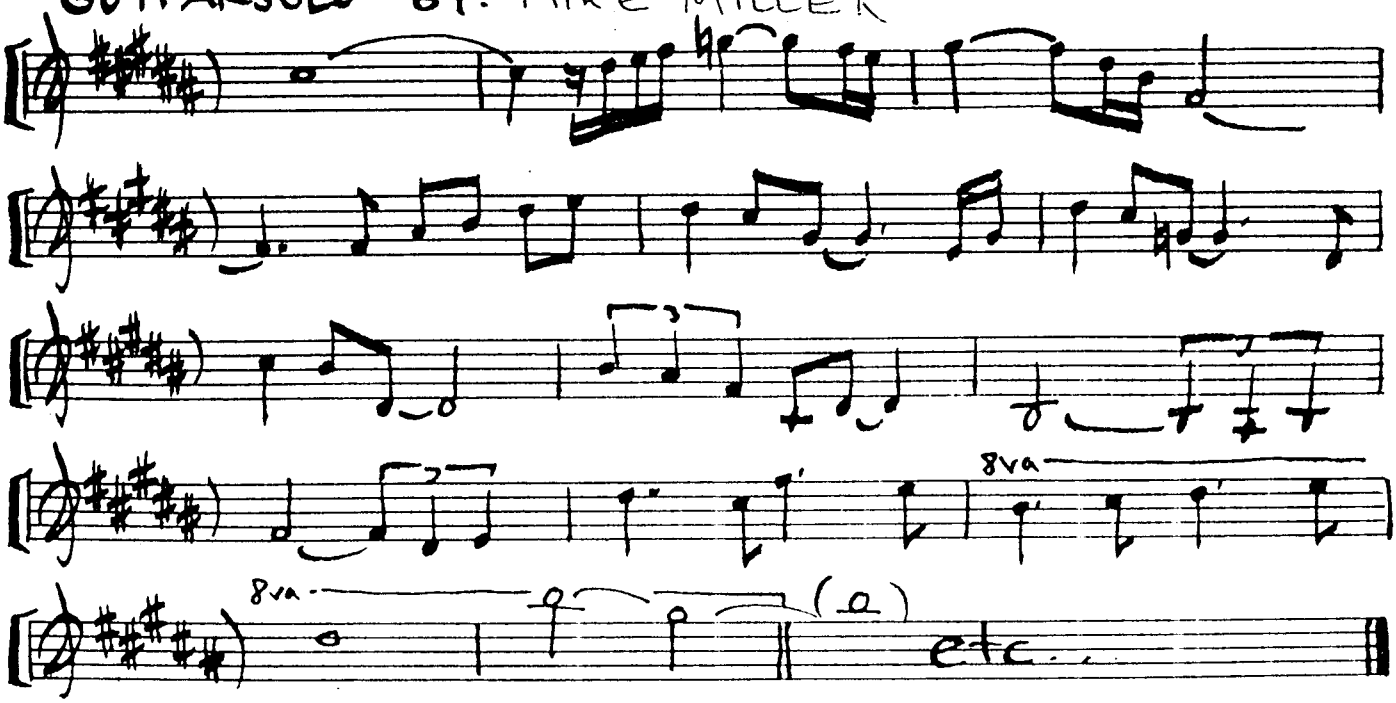
EΔ H/D# C#m7 F#11 G°


1.
(1) TIME
G#m
2.
(2) FREE
(2) I ONLY
(3) I ONLY
B
(2) KNOW
(3) KNOW
WHAT LOVE MUST BEAR
WHAT LOVE MUST DO
THROUGH LADEN
WHEN FAR THROUGH
(2) TIMES
(3) TRIES
I WILL BE THERE
I FOLLOW YOU
(2-3) AND WHEN YOU'RE
add 6
+5
DOWN
I'LL BREAK THE FALL
'CAUSE THE WEIGHT ON MY SHOULDERS
(IT) AIN'T NO WEIGHT AT
1.
ALL
Dal-S
2.
ALL
PUT THE WEIGHT ON MY SHOULDERS

(PUT THE WEIGHT ON MY SHOULDER - 3)



GUITARSOLO BY: MIKE MILLER



QUASIMODO

WRITTEN BY:
LARS JANSSON

(FROM THE RECORD:
HAWK ON FLIGHT ~ 1984
"BLUE EYED")

("FUNK") A

C

Cm7 F9 | F9 Cm7

Cm7 F9 | F9 Cm7 :|

1. 2.

F9 Cm7

A11 D11 | G11 CΔ9 | A11 D11

G11 CΔ9 | A11 D11 | G11 CΔ9

A11 D11 | G11 | FΔ9 E♭Δ9 FΔ9 E♭Δ9 FΔ9 E♭11

D11 H/G D♭Δ,♭ G♭Δ-5 | G11 | E7+9

D.C.

RAGING WATERS

WRITTEN BY: AL JARREAU, JAY GRAYDON & ROBBIE BUCHANAN

(FROM THE RECORD: "HIGH CRUME" ~ AL JARREAU ~ 1984)

("FUNK")

1.

2.

A

2X

1. EVERY ONE GETS TIRED THE
2. EVERYONE IS FRAN- TIC THE

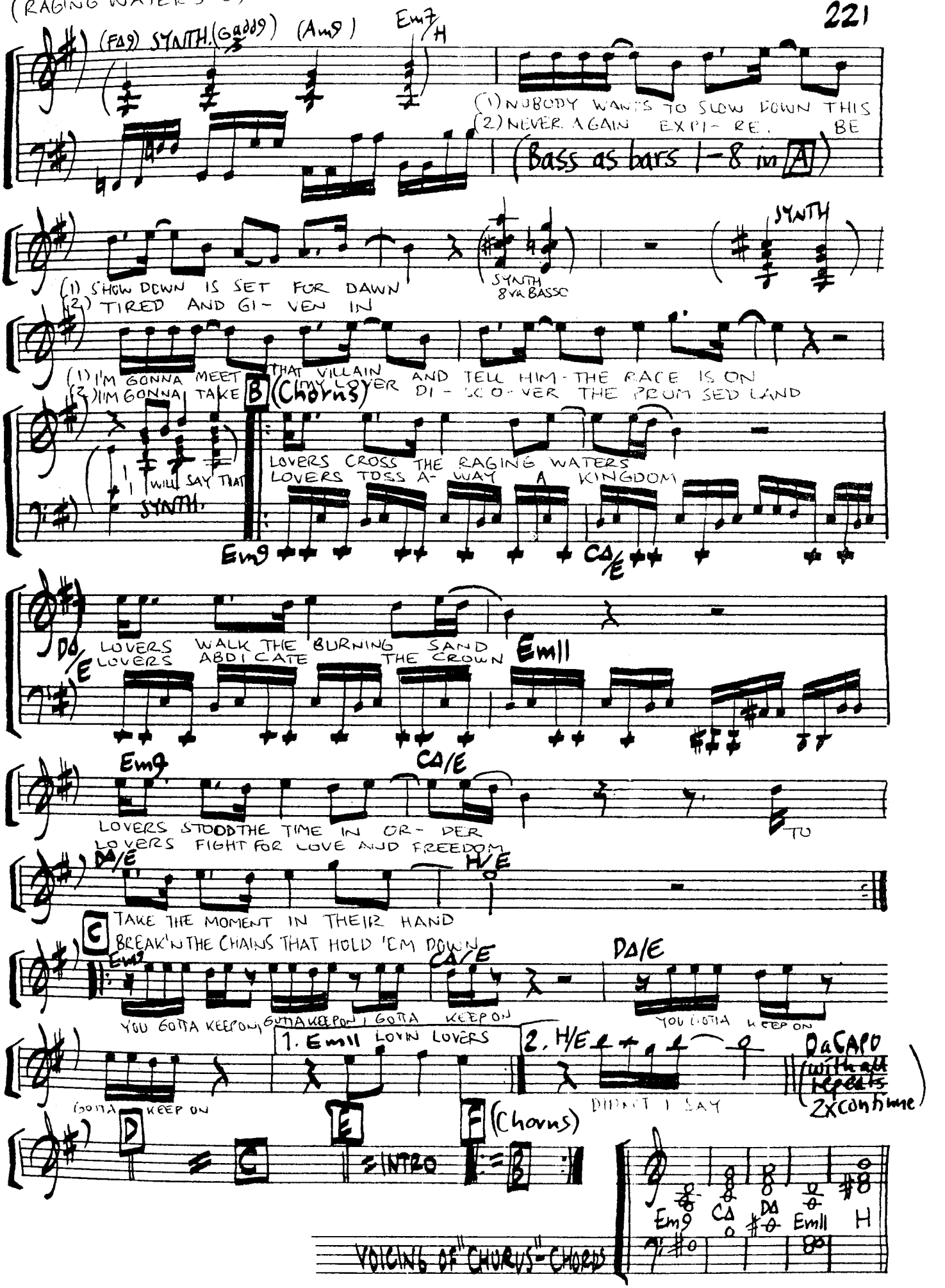
(1) FI- RES BE- GIN TO FADE
(2) AN- TICS BE- COME BI - ZARRE

SYNTH. 8va b BASS

SYNTH.

(1) EVERYONE GETS TI - RED IN
(2) EVERY LAST RO - MAN - TIC'S BEEN

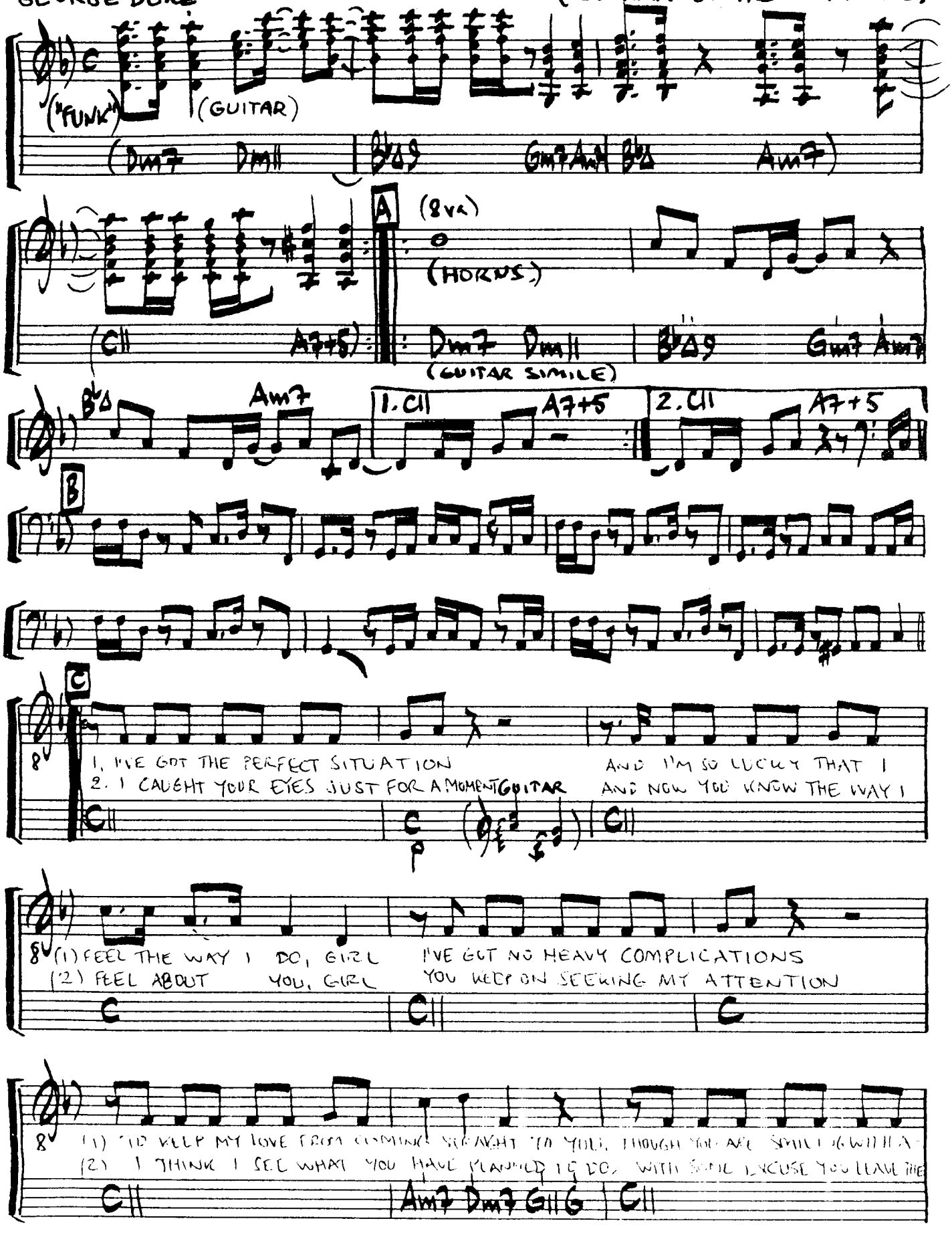
(1) SPITE OF PLANS BEING MADE
(2) BA- NISHED TO SOME COLD STAR


(FΔ9) SYNTH.
(Gadd9)
(Am9)
Em7/H
(1) NOBODY WANTS TO SLOW DOWN THIS
(2) NEVER AGAIN EXPI- RE. BE
(Bass as bars 1-8 in A)
SYNTH
(1) SHOW DOWN IS SET FOR DAWN
(2) TIRED AND GI- VEN IN
SYNTH 8va BASSO
(1) I'M GONNA MEET THAT VILLAIN AND TELL HIM - THE RACE IS ON
(2) I'M GONNA TAKE MY LOVER DI - SCO - VER THE PROM SED LAND
B (Chorus)
I WILL SAY THAT
SYNTH.
LOVERS CROSS THE RAGING WATERS
LOVERS TOSS A- WAY A KINGDOM
Em9
CΔ/E
DΔ/E
LOVERS WALK THE BURNING SAND
LOVERS ABDI CATE THE CROWN
Em11
Em9
CΔ/E
LOVERS STOOD THE TIME IN OR- DER
LOVERS FIGHT FOR LOVE AND FREEDOM
TO
DΔ/E
H/E
C
TAKE THE MOMENT IN THEIR HAND
BREAK'N THE CHAINS THAT HOLD 'EM DOWN
Em9
CΔ/E
DΔ/E
YOU GOTTA KEEP ON, GOTTA KEEP ON, GOTTA KEEP ON
YOU GOTTA KEEP ON
1. Em11 LOVIN LOVERS
2. H/E
DIDN'T I SAY
DaCAPO (with all repeats 2x continue)
GOTTA KEEP ON
D
E
F (Chorus)
C
INTRO
Em9
CΔ
DΔ
Em11
H
VOICING OF "CHORUS" CHORDS

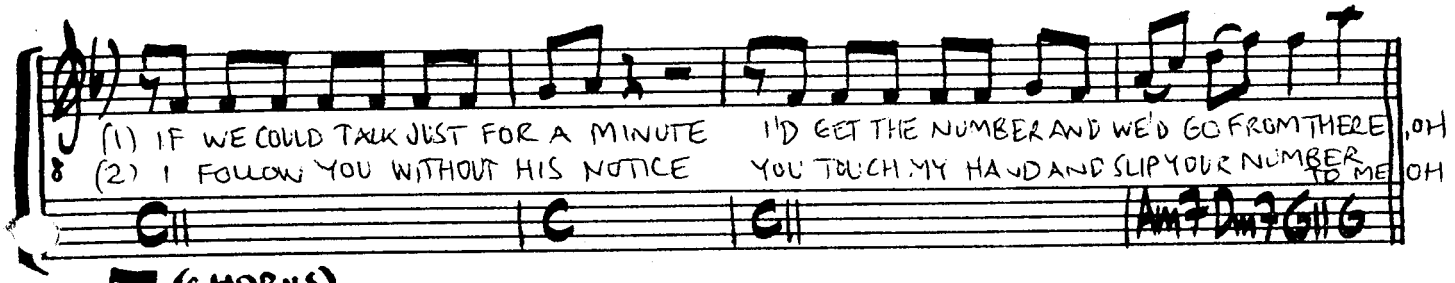
REACH OUT

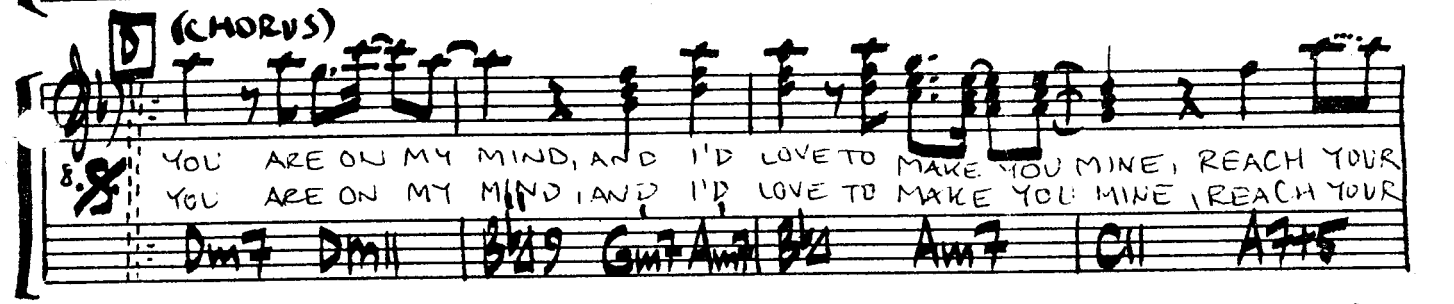
(FROM THE RECORD: 1983 "GUARDIAN OF THE LIGHT" – G.D.)

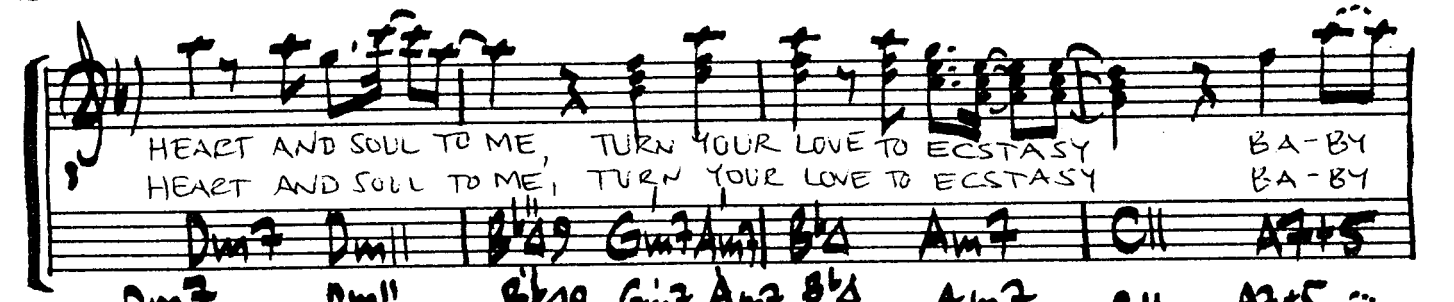
WRITTEN BY:
GEORGE DUKE

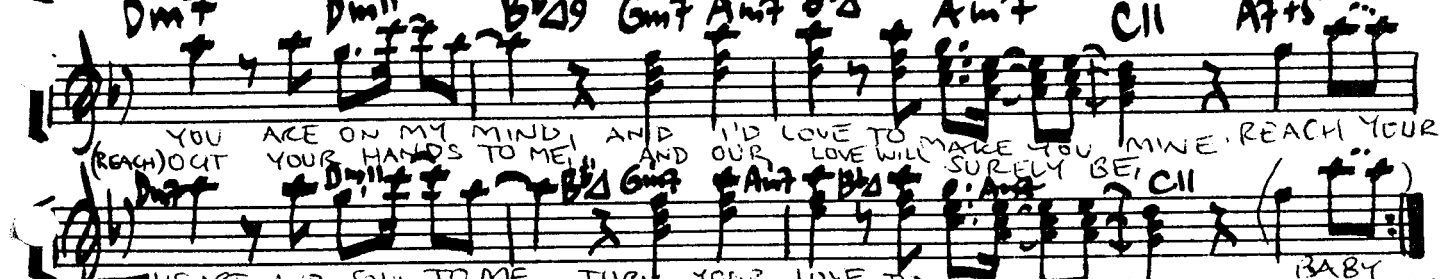


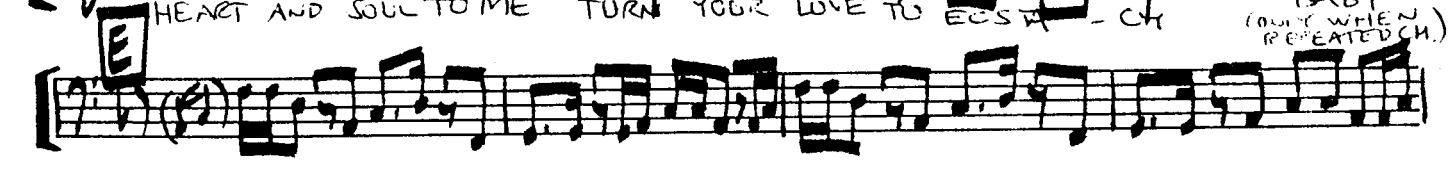
(1) NOTHER
(2) TABLE
YOUR EYES KEEP TELLIN' ME YOU JUST DON'T CARE
YOU WANT TO MEET ME NEAR THE POWDER ROOM (YEAH)
C
C11
G


(1) IF WE COULD TALK JUST FOR A MINUTE
(2) I FOLLOW YOU WITHOUT HIS NOTICE
I'D GET THE NUMBER AND WE'D GO FROM THERE, OH
YOU TOUCH MY HAND AND SLIP YOUR NUMBER TO ME OH
C11
C
C11
Am7 Dm7 G11 G

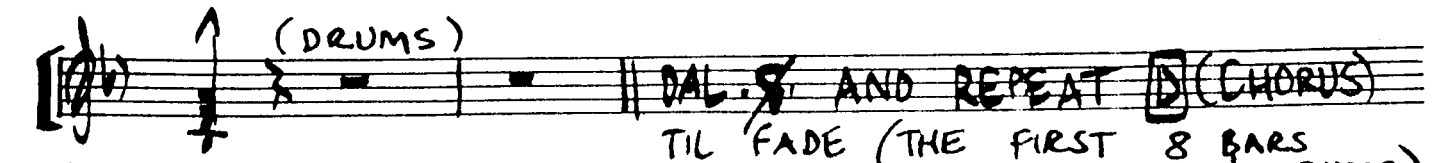

D
(CHORUS)
YOU ARE ON MY MIND, AND I'D LOVE TO MAKE YOU MINE, REACH YOUR
YOU ARE ON MY MIND, AND I'D LOVE TO MAKE YOU MINE, REACH YOUR
Dm7 Dm11
B♭Δ9 Gm7 Am7
B♭Δ Am7
C11 A7+5

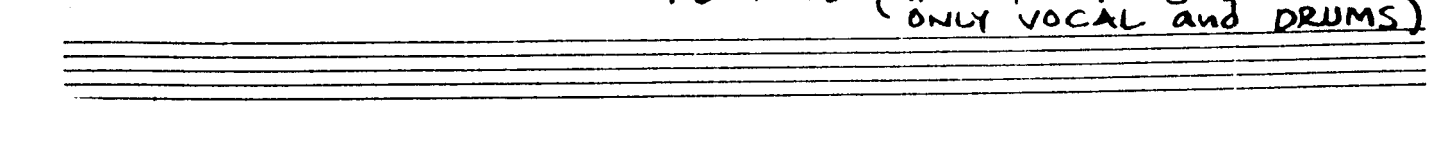

HEART AND SOUL TO ME, TURN YOUR LOVE TO ECSTASY BA-BY
HEART AND SOUL TO ME, TURN YOUR LOVE TO ECSTASY BA-BY
Dm7 Dm11
B♭Δ9 Gm7 Am7
B♭Δ Am7
C11 A7+5


Dm7 Dm11 B♭Δ9 Gm7 Am7 B♭Δ Am7 C11 A7+5
YOU ARE ON MY MIND, AND I'D LOVE TO MAKE YOU MINE, REACH YOUR
(REACH) OUT YOUR HANDS TO ME, AND OUR LOVE WILL SURELY BE,


Dm7 Dm11 B♭Δ Gm7 Am7 B♭Δ Am7 C11
HEART AND SOUL TO ME TURN YOUR LOVE TO ECSTA - CY
BABY
(ONLY WHEN REPEATED CH.)

E




(DRUMS)
DAL 𝄋 AND REPEAT D (CHORUS)
TIL FADE (THE FIRST 8 BARS ONLY VOCAL and DRUMS)

READ MY LIPS

WRITTEN BY:
MICHAEL FRANKS
("FUNK")

(FROM THE RECORD:
"SKIN DIVE" ~ MICHAEL FRANKS
-1985)

4X

READ MY LIPS (IT MUST BE OBVIOUS I LOVE YOU THOUGH I CAN TELL YOU THAT I LOVE YOU) READ MY LIPS (IT MUST BE OBVIOUS)

Fm11 | B♭9

A

1. HARD AS I TRY TO FIGHT IT ANYTHING CAN EXCITE IT MERELY THE MEETING OF OUR

Fm7 | F11 | Fm7 | B♭9-5

(1) EYES IT JUST INTENSI-FIES, SOON LOOSE MY SENSES, I GOT NO DEFENSES

B♭9 | Fm7 | F11

B

(1) THERE AIN'T NOTHIN I CAN DO EXCEPT TO SHARE WITH YOU. YOU GOT THE

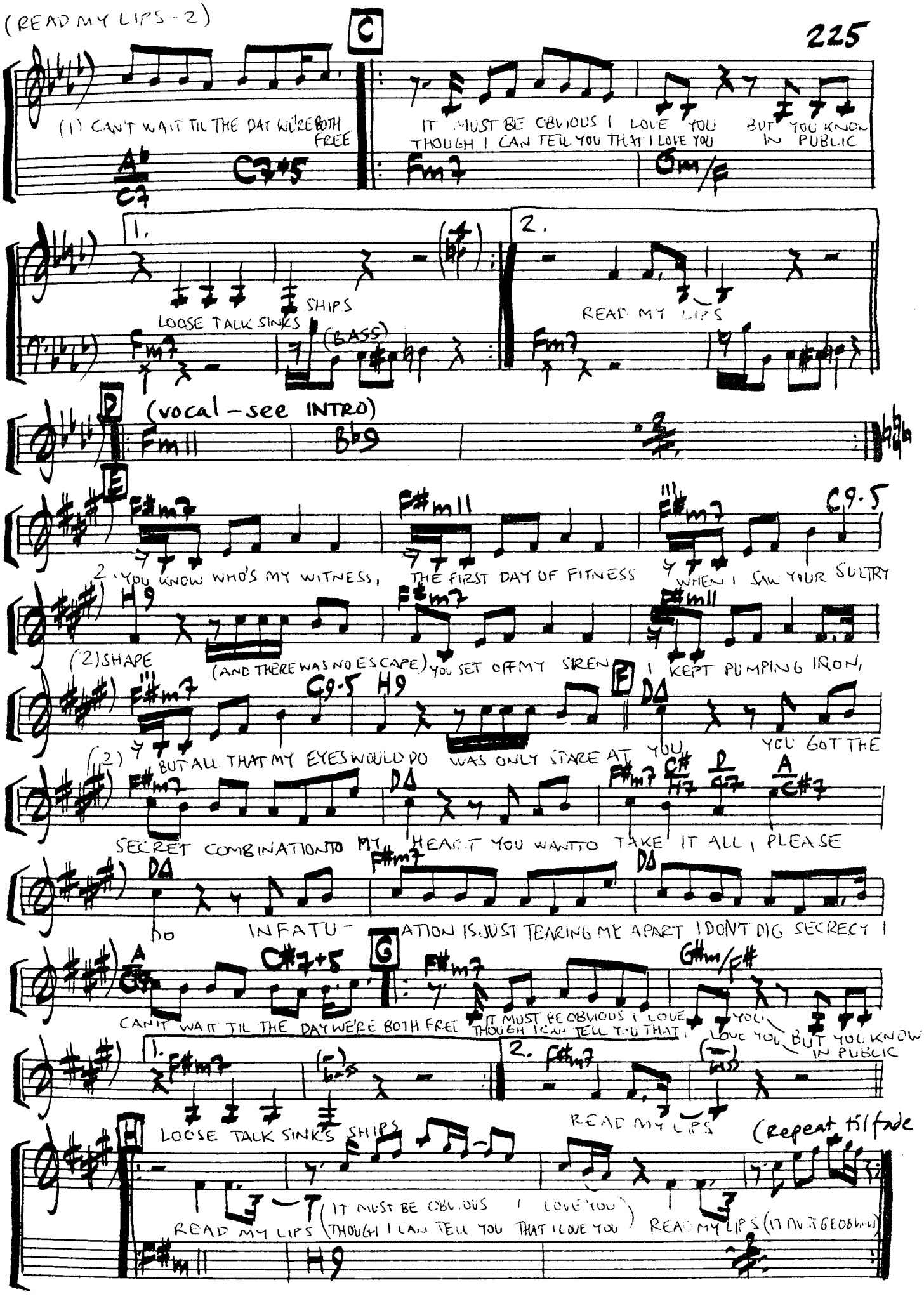
Fm7 | B♭9-5 | B♭9 | A♭/C7 | D♭Δ

(1) SECRET COMBINATION TO MY HEART YOU WANT TO TAKE IT ALL. PLEASE

(Fm7 SYNTH.) | D♭Δ | Fm7 | C/B♭7 | D♭/H7 | A♭/C7

DO! INFATU-A-TION IS JUST TEARING ME APART, I DON'T DIG SECRECY, I

D♭Δ | Fm (SYNTH.) | D♭Δ


C
(1) CAN'T WAIT TIL THE DAY WE'RE BOTH FREE
IT MUST BE OBVIOUS I LOVE YOU BUT YOU KNOW
THOUGH I CAN TELL YOU THAT I LOVE YOU IN PUBLIC
1.
LOOSE TALK SINKS SHIPS
(BASS)
2.
READ MY LIPS
D
(vocal - see INTRO)
E
2. YOU KNOW WHO'S MY WITNESS, THE FIRST DAY OF FITNESS WHEN I SAW YOUR SULTRY
(2) SHAPE (AND THERE WAS NO ESCAPE) YOU SET OFF MY SIREN I KEPT PUMPING IRON,
BUT ALL THAT MY EYES WOULD DO WAS ONLY STARE AT YOU YOU GOT THE
SECRET COMBINATION TO MY HEART YOU WANT TO TAKE IT ALL, PLEASE
DO INFATU- ATION IS JUST TEARING ME APART I DON'T DIG SECRECY I
CAN'T WAIT TIL THE DAY WE'RE BOTH FREE IT MUST BE OBVIOUS I LOVE YOU
THOUGH I CAN TELL YOU THAT I LOVE YOU BUT YOU KNOW
IN PUBLIC
1.
LOOSE TALK SINKS SHIPS
2.
READ MY LIPS
(Repeat til fade
H
READ MY LIPS (IT MUST BE OBVIOUS I LOVE YOU THOUGH I CAN TELL YOU THAT I LOVE YOU) READ MY LIPS (IT MUST BE OBVIOUS)

RIDE LIKE THE WIND

(DEDICATED TO LOWELL GEORGE)

WRITTEN BY:
CRISTOPHER CROSS

(FROM THE RECORD: "CRISTOPHER CROSS")
~1979

("BEAT")

(SYNTH)

(BASS)

A

(STRINGS)

(PIANO)

Cm7 Bb Cm7 Bb

1. IT IS THE NIGHT

Ab Δ Bb Cm7 Bb

B

(1) MY BODY'S WEAK I'M ON THE RUN NO TIME FOR SLEEP I'VE GOT TO RIDE
(2) THE SON (Y) OF A LAWLESS MAN, ALWAYS SPOKE MY MIND (Y) WITH A GUN IN MY HAND, LIVED NINE

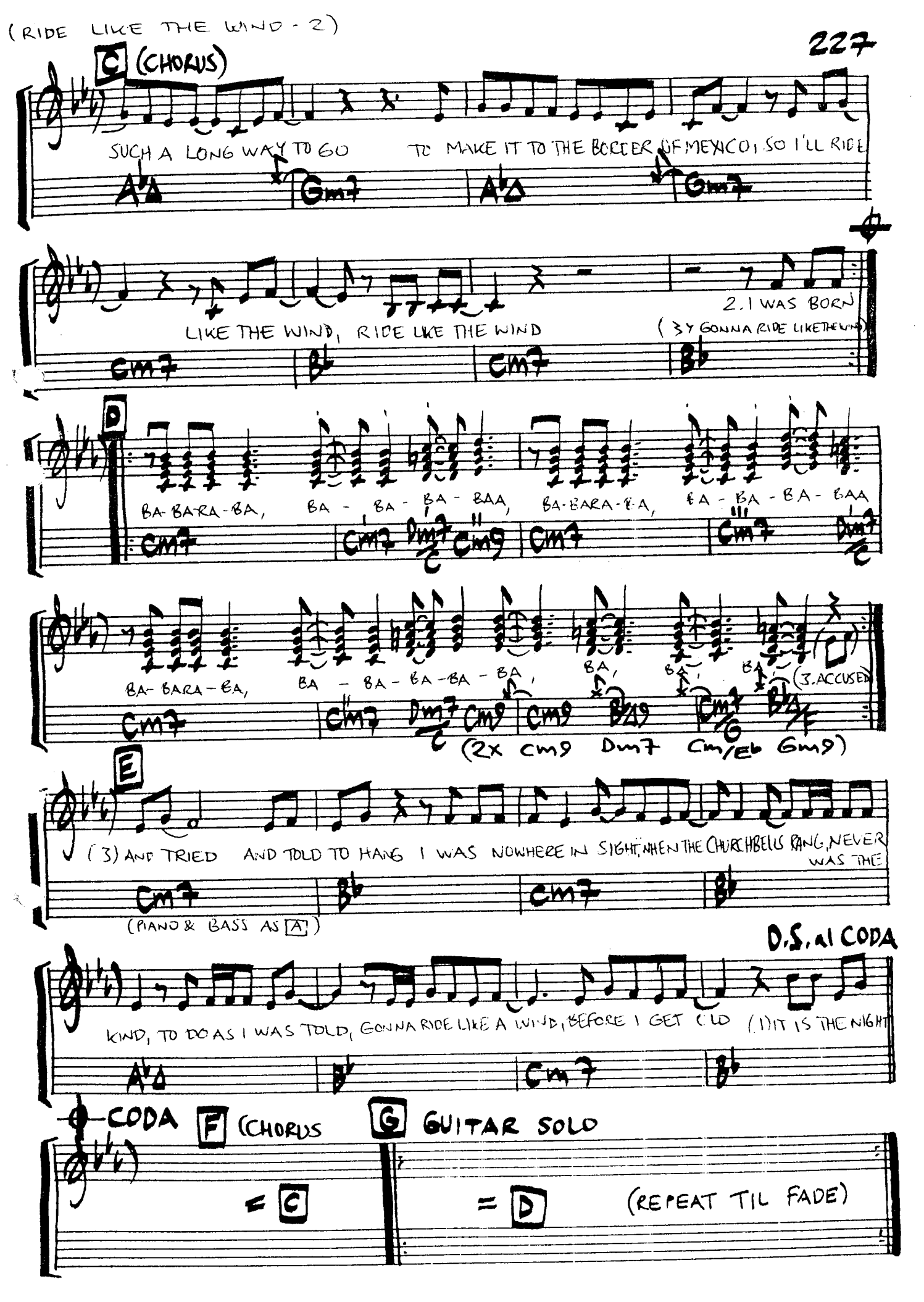
Cm7 Bb Cm7 Bb

(PIANO & BASS as A)

(1) RIDE LIKE A WIND TO BE FREE AGAIN AND I'VE GOT
(2) LIVES (Y) GUNNED DOWN TEN, GONNA RIDE LIKE A WIND

Cm7 Bb Cm7 Bb

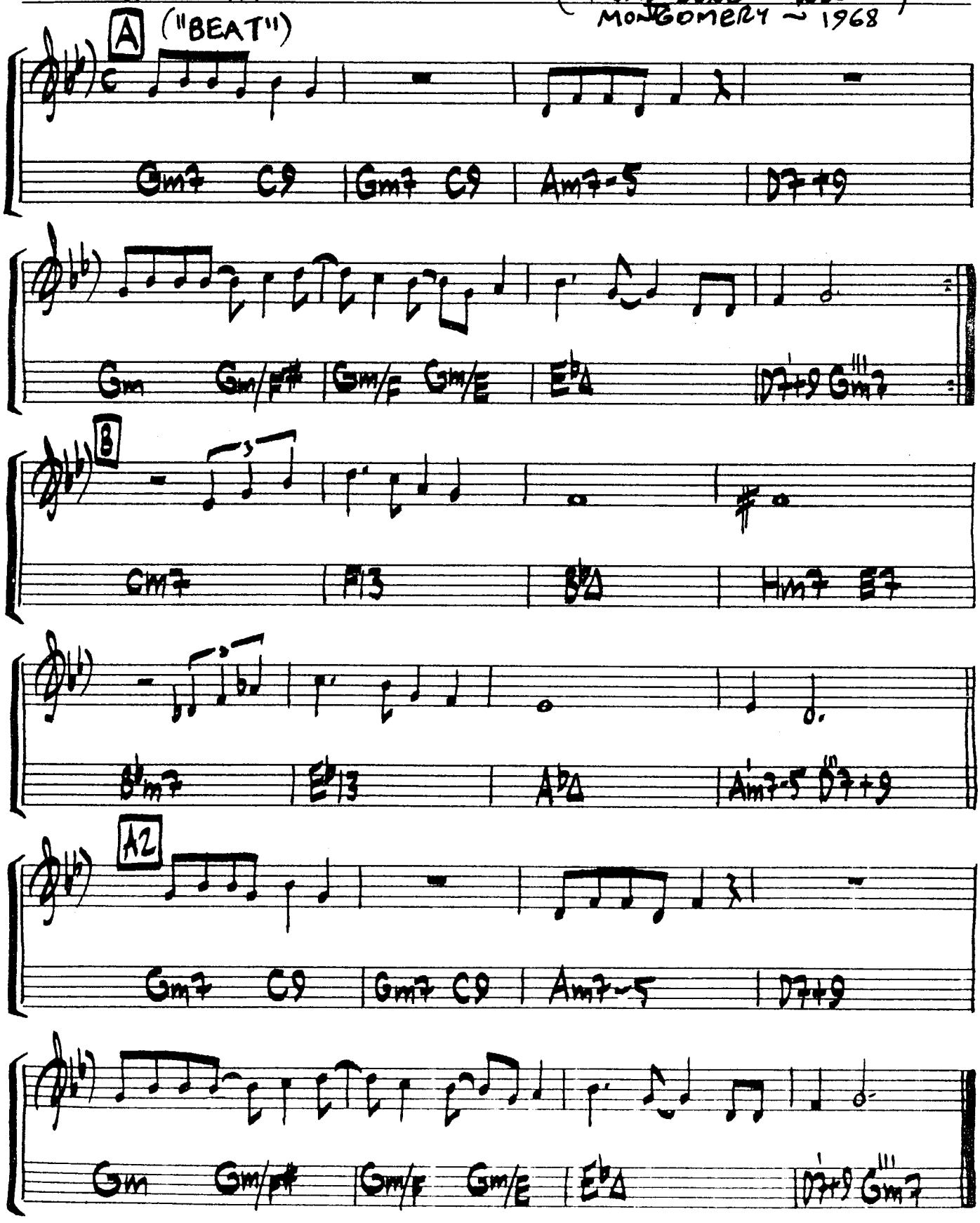
(2X Ab Δ)


C (CHORUS)
SUCH A LONG WAY TO GO
TO MAKE IT TO THE BORDER OF MEXICO, SO I'LL RIDE
A♭Δ
Gm7
A♭Δ
Gm7
LIKE THE WIND, RIDE LIKE THE WIND
2. I WAS BORN
(3Y GONNA RIDE LIKE THE WIND)
Cm7
B♭
Cm7
B♭
D
BA-BA-RA-BA,
BA - BA - BA - BAA,
BA-BARA-BA,
BA - BA - BA - BAA
Cm7
Cm7
Dm7/C
Cm9
Cm7
Cm7
Dm7/C
BA-BARA-BA,
BA - BA - BA - BA - BA,
BA,
BA,
BA,
(3. ACCUSED)
Cm7
Cm7
Dm7/C
Cm9
Cm9
B♭Δ9
Cm7/G
B♭/F
(2x Cm9 Dm7 Cm/E♭ Gm9)
E
(3) AND TRIED AND TOLD TO HANG I WAS NOWHERE IN SIGHT, WHEN THE CHURCHBELLS RANG, NEVER WAS THE
Cm7
B♭
Cm7
B♭
(PIANO & BASS AS A)
D.S. al CODA
KIND, TO DO AS I WAS TOLD, GONNA RIDE LIKE A WIND, BEFORE I GET OLD
(1) IT IS THE NIGHT
A♭Δ
B♭
Cm7
B♭
CODA
F (CHORUS
G GUITAR SOLO
= C
= D
(REPEAT TIL FADE)

ROAD SONG

WRITTEN BY:
WES MONTGOMERY

(FROM THE RECORD: "ROAD SONG" ~ WES MONTGOMERY ~ 1968)



REASONS

WRITTEN BY: MAURICE WHITE, CHARLES STEPNEY, PHILIP BAILEY

(FROM THE RECORD: "GRATITUDE" ~ EARTH, WIND & FIRE ~ 1975)

("BALLAD")

A

1. NOW, I'M CRAVIN' YOUR BODY, IS THIS REAL? TEM-PRA-TURES RISIN', I DON'T WANT TO

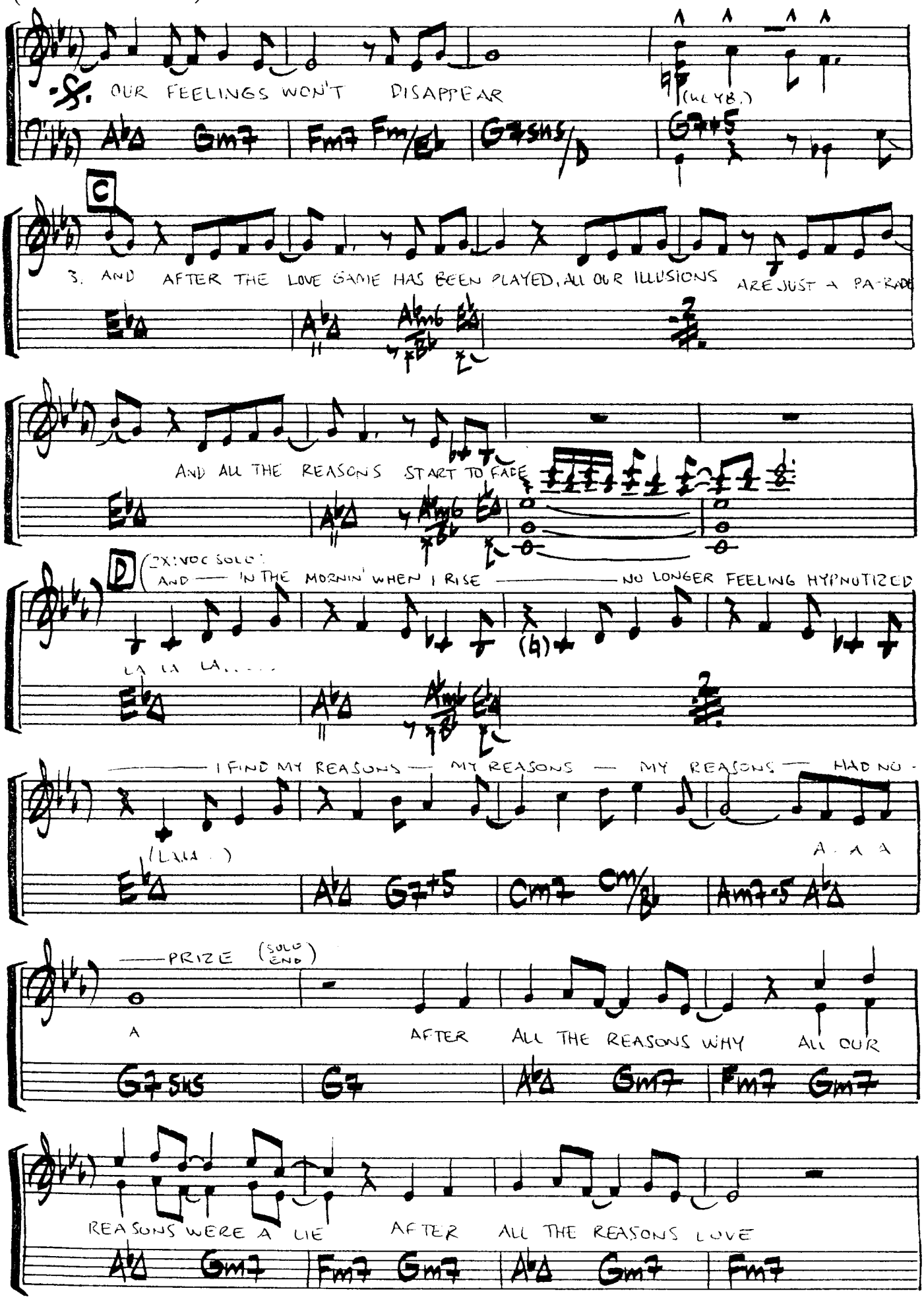
(1) FEEL, I'M IN THE WRONG PLACE, TO BE REAL

2. I'M LONGING TO LOVE YOU, JUST FOR A NIGHT, KISSIN AND HUGGIN AND HOLDIN YOU TIGHT

(2) PLEASE LET ME LOVE YOU WITH ALL MY MIGHT

B

REASONS THE REASONS THAT WE'RE HERE THE REASONS THAT WE FEAR


OUR FEELINGS WON'T DISAPPEAR
(w/ YB.)
C
3. AND AFTER THE LOVE GAME HAS BEEN PLAYED, ALL OUR ILLUSIONS ARE JUST A PA-RADE
AND ALL THE REASONS START TO FADE
D
(2X: VOC SOLO)
AND — IN THE MORNIN' WHEN I RISE — NO LONGER FEELING HYPNOTIZED
LA LA LA.....
— I FIND MY REASONS — MY REASONS — MY REASONS — HAD NO -
(LALA...)
A - A A
— PRIZE (SOLO END)
A AFTER ALL THE REASONS WHY ALL OUR
REASONS WERE A LIE AFTER ALL THE REASONS LOVE

(HORNS)

DIE

E (as INTRO)

F (HORNS

REASONS THE REASONS THAT WERE HERE THE REASONS THAT WE FEAR

Gm7 Cm7 Gm7 Cm7 Cm7/B♭

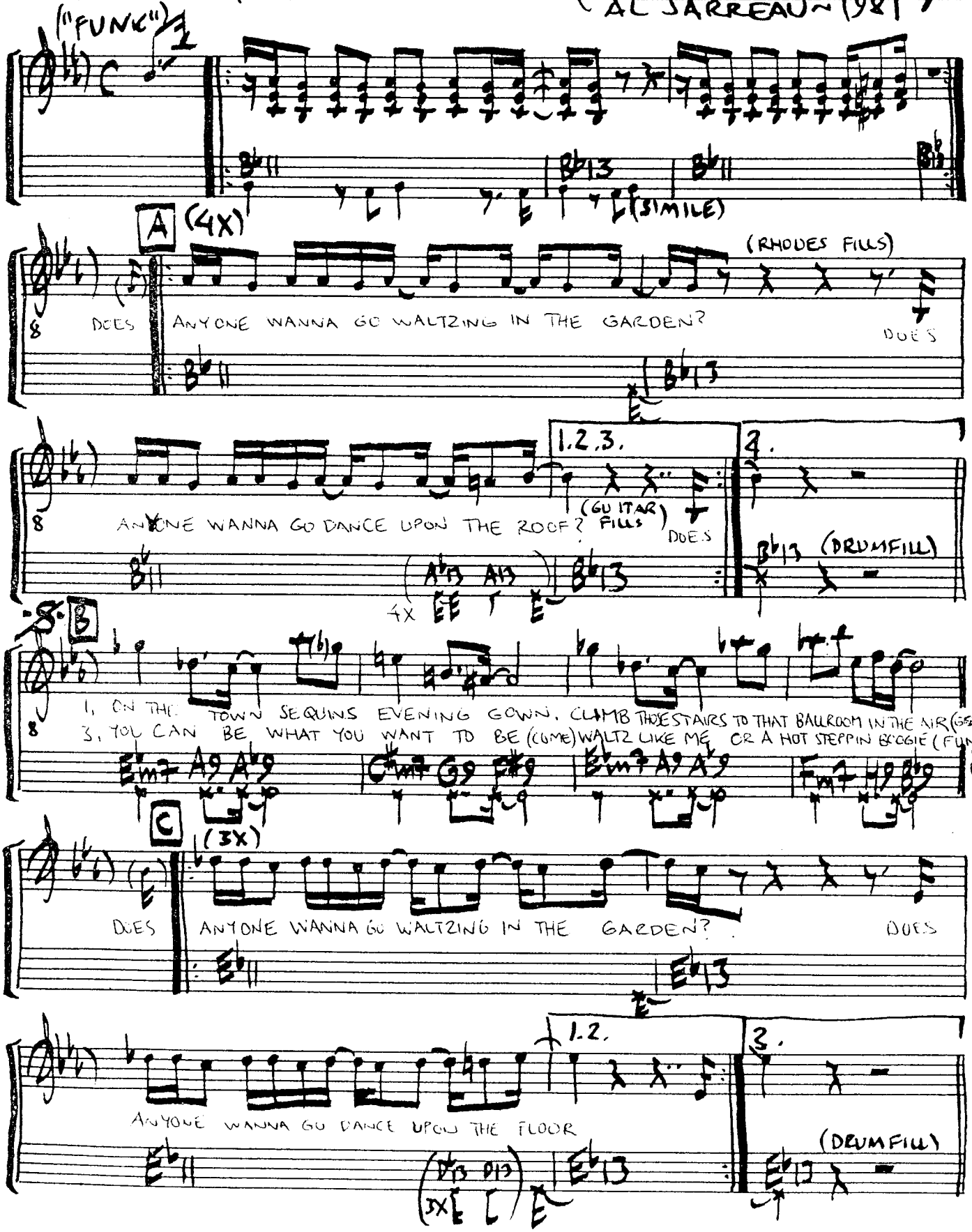
D.S. al CODA

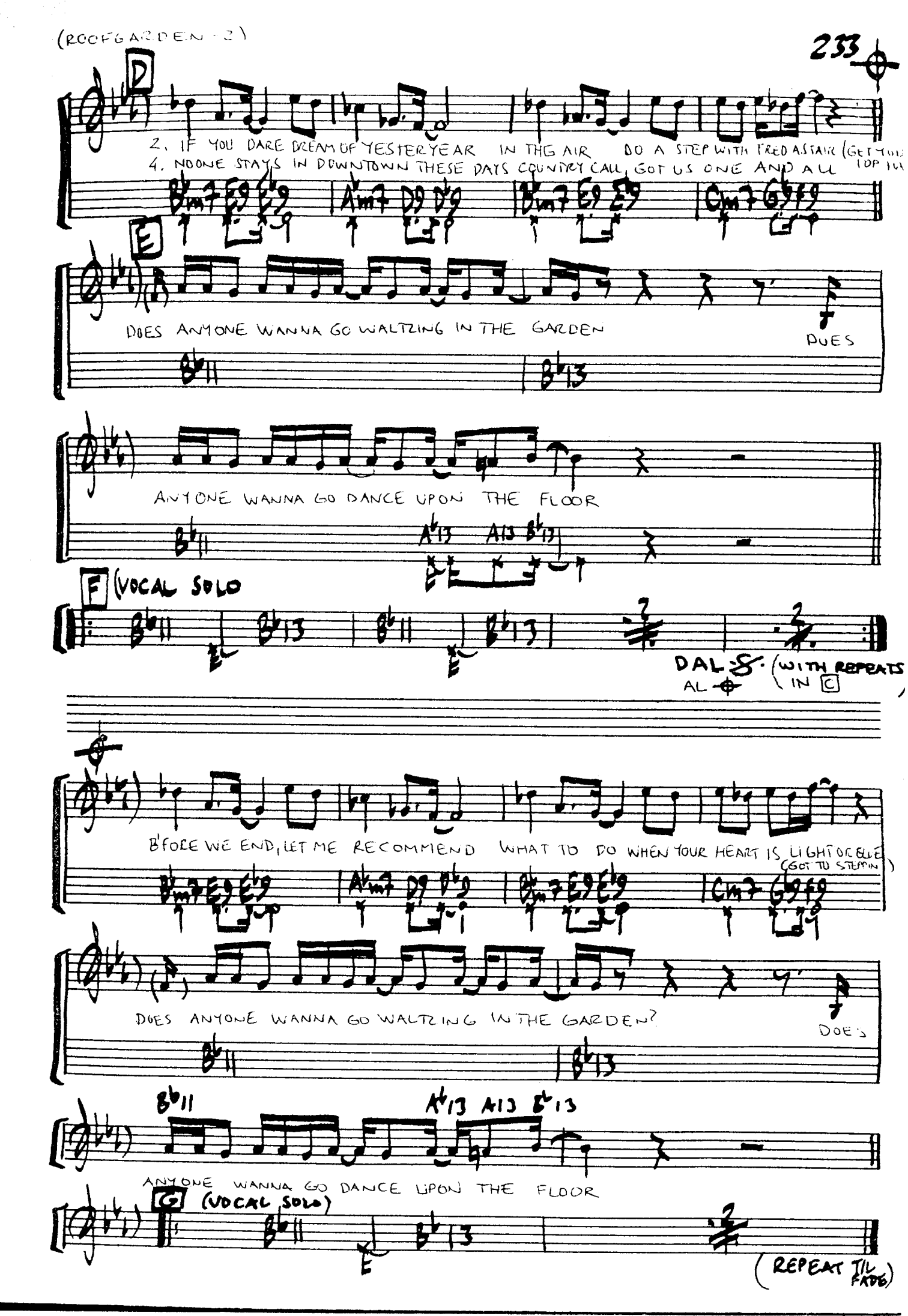
CODA (as E)

ROOFGARDEN

WRITTEN BY: AL JARREAU, TOM CANNING, JAY GRAYDON

(FROM THE RECORD: "BREAKIN' AWAY" ~ AL JARREAU ~ 1981)




D
2. IF YOU DARE DREAM OF YESTERYEAR IN THE AIR DO A STEP WITH FRED ASTAIR (GET YOUR TOP HAT
4. NOONE STAYS IN DOWNTOWN THESE DAYS COUNTRY CALL, GOT US ONE AND ALL
E
DOES ANYONE WANNA GO WALTZING IN THE GARDEN
DOES
ANYONE WANNA GO DANCE UPON THE FLOOR
F (VOCAL SOLO
DAL 𝄋.
AL ⊕
(WITH REPEATS IN C)
BFORE WE END, LET ME RECOMMEND WHAT TO DO WHEN YOUR HEART IS LIGHT OR BLUE (GOT TO STEPPIN)
DOES ANYONE WANNA GO WALTZING IN THE GARDEN?
DOES
ANYONE WANNA GO DANCE UPON THE FLOOR
G (VOCAL SOLO)
(REPEAT TIL FADE)

ROSANNA

WRITTEN BY:
DAVID PAICH

(FROM THE RECORD: TOTO IV ~)

("BEAT" - FUNK)

(DRUMS)

A

1. ALL I WANNA DO WHEN I WAKE UP IN THE MORNING IS SEE YOUR EYES
2. I CAN SEE YOUR FACE STILL SHINING THROUGH THE WINDOW ON THE OTHER SIDE

ROSEANNA, RO
ROSEANNA, RO

(1) SEAN - NA
(2) SEAN - NA

NEVER THOUGHT A GIRL LIKE YOU COULD EVER CARE FOR ME
I DIDN'T KNOW THAT A GIRL LIKE YOU COULD MAKE ME FEEL SO SAD

RO-
RO-

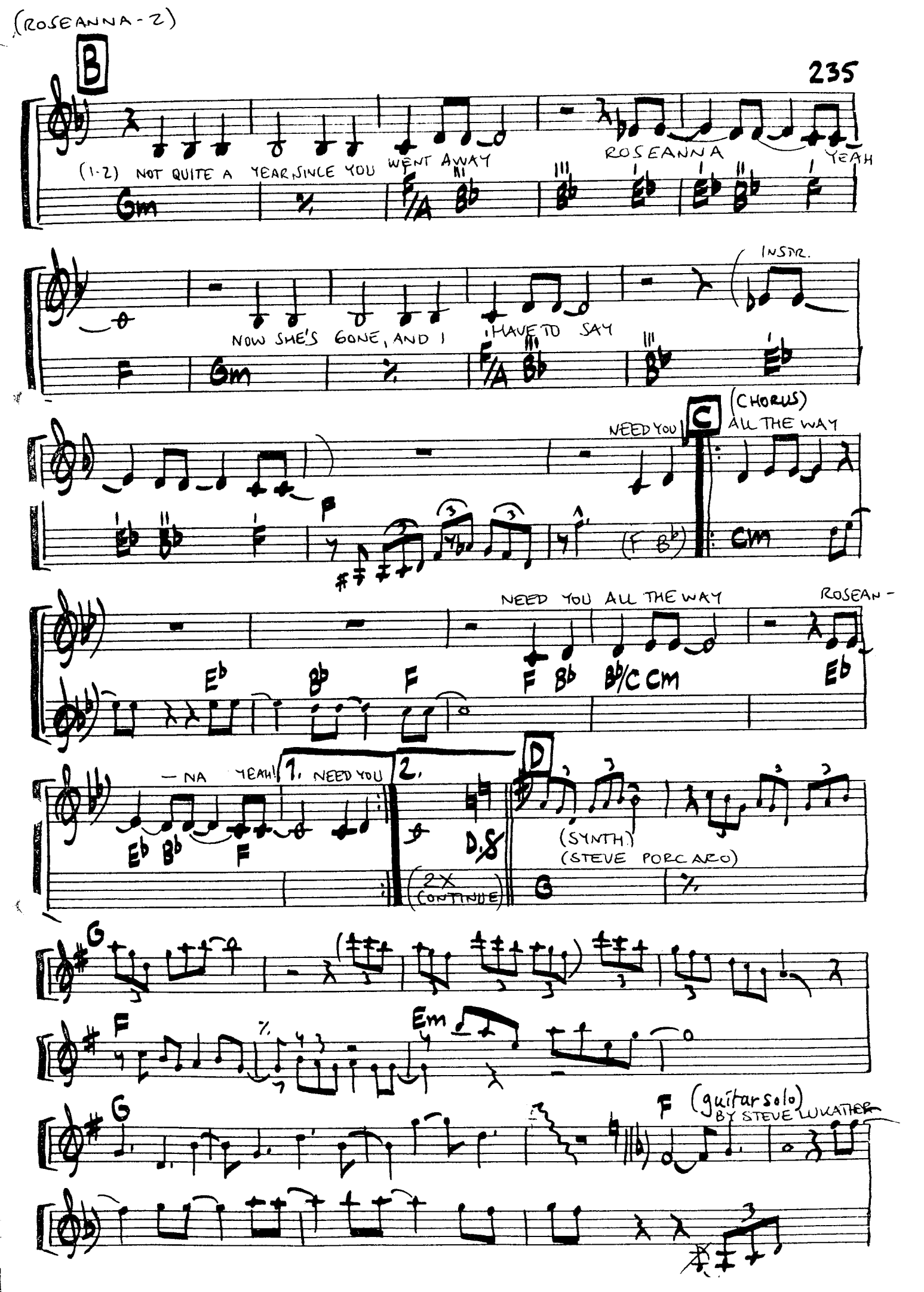
(1) SEANNA
(2) SEANNA

ALL I WANNA DO IN THE
ALL I WANNA TAKE IS

(1) MIDDLE OF THE EVENING IS HOLD YOU TIGHT
(2) NOT ANOTHER "NEVER HAVE TO COMPROMIZE

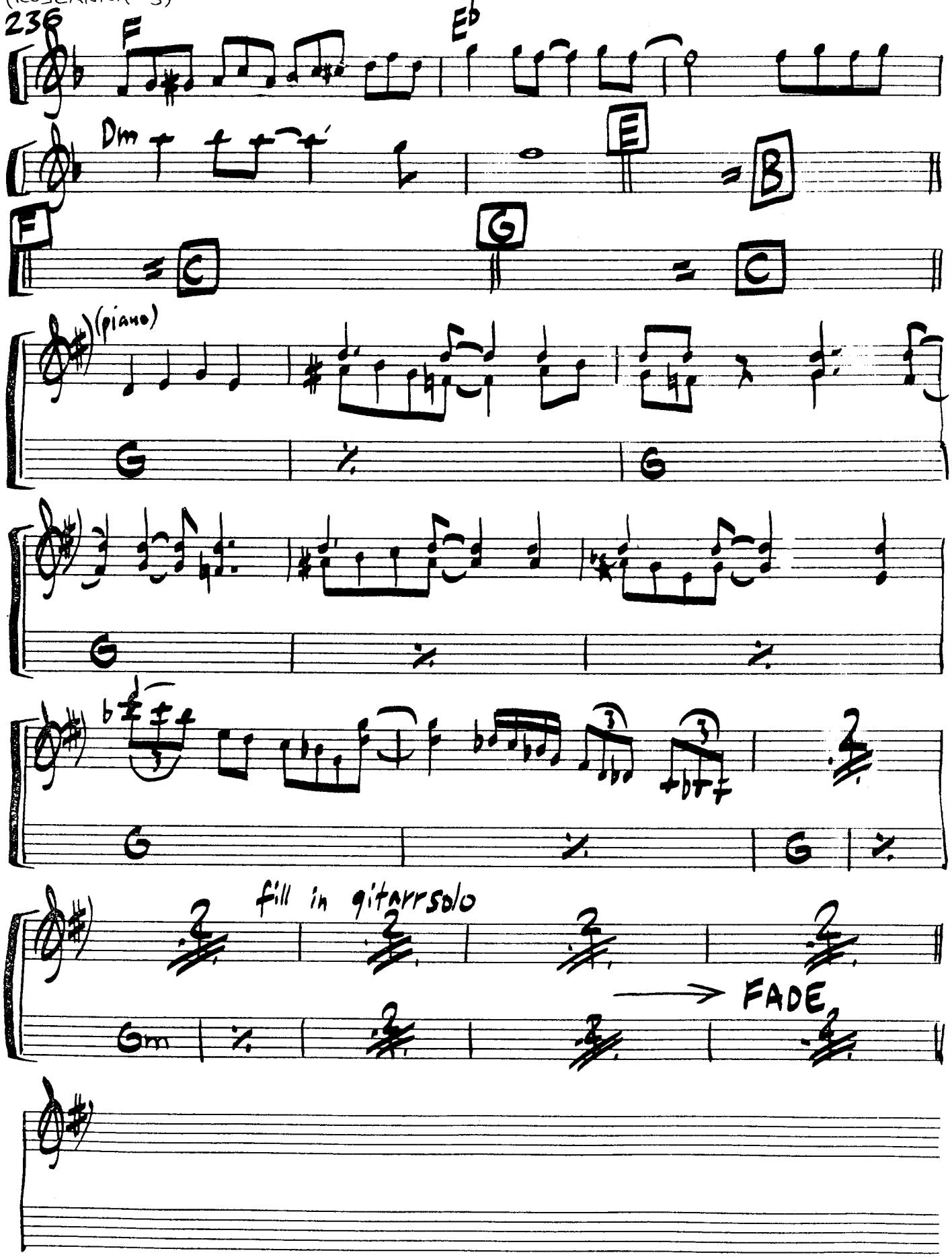
RO - SEANNA - RO - SEANNA
RO - SEANNA, RO - SEANNA

(1) I DIDN'T KNOW YOU WE'RE LOOKIN' FORE MORE, THAN I COULD EVER BE
(2) NEVER THOUGHT THAT LOUSING YOU COULD EVER HURT SO BAD


B
(1-2) NOT QUITE A YEAR SINCE YOU WENT AWAY
ROSEANNA
YEAH
Gm
F/A Bb
Bb
Eb
Eb Bb
F
NOW SHE'S GONE, AND I HAVE TO SAY
INSTR.
F
Gm
F/A Bb
Bb
Eb
NEED YOU
C
(CHORUS)
ALL THE WAY
Eb Bb F
(F Bb)
Cm
NEED YOU ALL THE WAY
ROSEAN-
Eb Bb F
F Bb Bb/C Cm
Eb
-NA YEAH!
1. NEED YOU
2.
Eb Bb F
D.S.
(2X CONTINUE)
D
(SYNTH)
(STEVE PORCARO)
G
G
F
Em
G
F
(guitar solo)
BY STEVE LUKATHER

(ROSEANNA - 3)

236



MER HURIDJA

1966 kunde man på skivdiskarna finna en trioplatta "Wade in the water" med Ramsey Lewis trio. Trummis där var ingen mindre än Maurice White (Earth, Wind & Fire's förgrundsgestalt). Det var den första av de 10 skivor som M White spelade in med Ramsey Lewis.

På Plattan "Greg Mathison projekt" Baked potato super live använder han sig endast av en Minimoog och en B3:a.

Jay Graydon, son till popsångaren Joe Graydon är född i Burbank. Spelade med Don Ellis ork. från och till under fem års tid. Ett år hade han 800"gig". Har en egen studio - Garden rake studio - och kallas för "Jake the rake".

ARIF MARDIN gjorde 1975 en soloplatta "JOURNEY" på Atlantic.

Beach boys lär ha lånat sina sångharmonier ifrån cooljazzens "harmony groups" -t.ex. Four freshmen och the Hi-Lo's (Gruppen som Gene Puerling hade innan han startade "Singers unlimited").

Steely Dan(dvs Donald Fagen/Walter Becker) är rätt petiga vid sina inspelningar. När "Peg" spelades in provade man 6 olika solister som fick göra var sitt solo (Larry Carlton, Robben Ford,Elliot Randall, Dennis Budimir, Tom Scott samt W Becker själv) innan de blev nöjda. Jay Graydon var nr 7.

Bröderna Porcaro (Jeff, Steve och Mike) gillade i likhet med David Paich (son till en musiker som lirade i samma band som Joe Porcaro - pappa till bröderna) att se på TV-serien "Trollkarlen från Oz" när de var barn. Med i serien fanns en liten hund med namnet "TOTO"

"SMILEY" ÄR QUINCY JONES SMEKNAMN

1975 GJORDE JAMES INGRAM SINA FÖRSTA BEKANTSKAPER MED STUDIO-VÄRLDEN - TILLSAMMANS MED RAY CHARLES

När Michael Jackson nyser har utandningsluften initialt en hastighet av ca 800 m/s, vilket är mer än dubbla ljudhastigheten.

DAVID FOSTER PRODUCERADE 1978 EN LP MED ALICE COOPER

SARA

MUSIC: BILL CHAMPLIN
LYRICS: BILL CHAMPLIN & ALAN THICKE

(HÄMTAD FRÅN LP:N "RUNAWAY"
~BILL CHAMPLIN c'1981)

("BALLAD")

A G/A G/A D/A

A-S 1. HOW COUD YOU LET ME GO THE WAY WE'VE BEEN
2. HOW COULD YOU LET ME GO AND WHITTLE YOUR

Dm6/A A E/A

(1) GETTING ON I DIDN'T SEE NO SIGN OF TROUBLE
(2) DREAMS AWAY I DIDN'T SEE YOU LEAVIN ME

A D/A Gadd9 F#m7

(1) ALL OF A SUD-DEN YOU'RE GONE B HOW WAS I MEANT TO BE
(2) GIVE ME A MOMENT TO STAY HOW CAN I LET YOU KNOW

Gadd9 A A

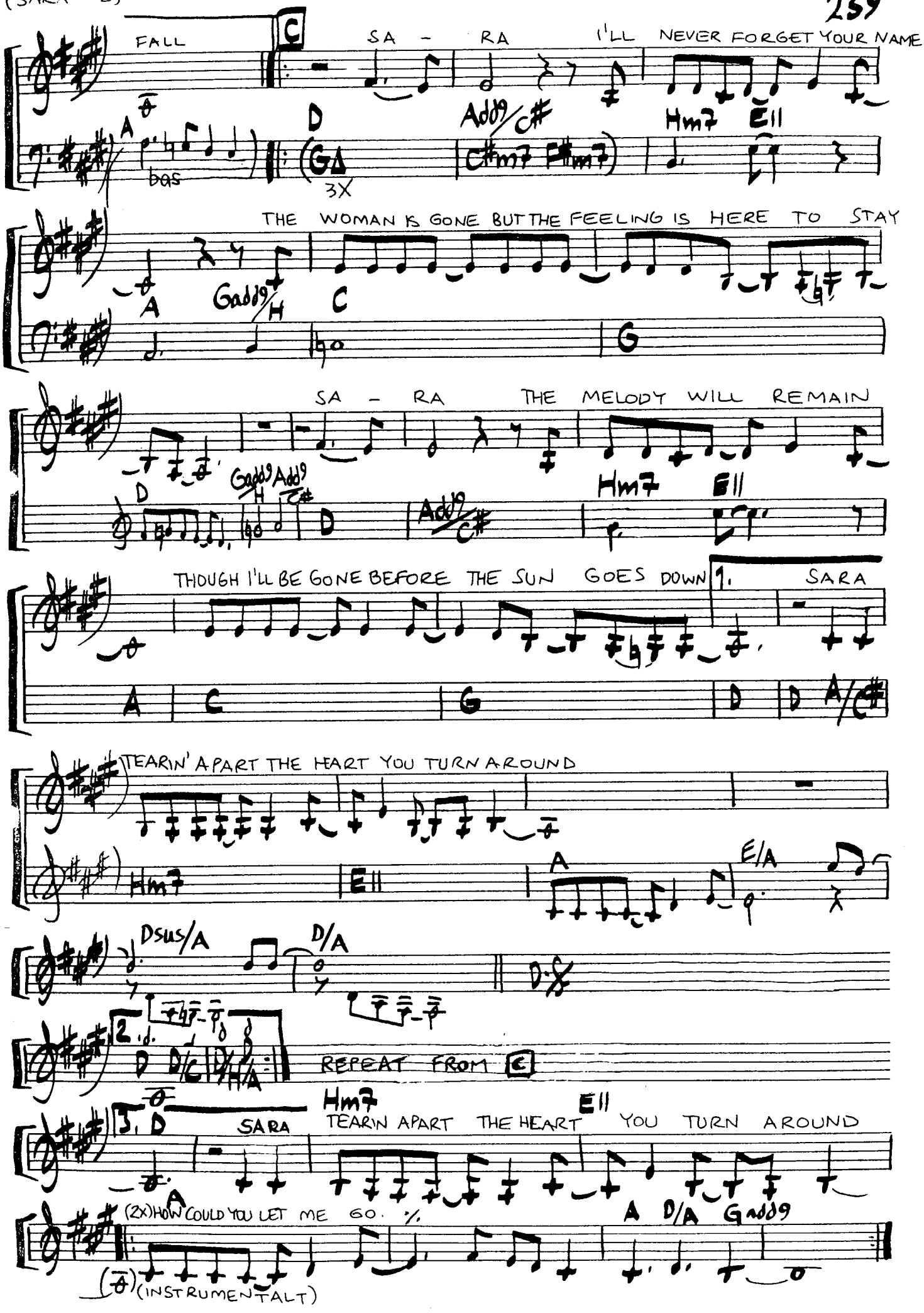
(1) I LEFT YOU ALONE TO LONG I NEVER THOUGHT YOU NEED-
(2) I'M WILLING TO GIVE IT ALL I'LL GATHER YOUR TEARS FROM ALL

A D/A Gadd9

E/A F#m

(1) ED ALL OF THAT TALKIN'-BUT I COULD BE WRONG 1. 2. FALL, I'LL CATCH THEM WHENEVER THEY
(2) OF THE YEARS AND CATCH THEM WHENEVER THEY

F#m Gadd9 A A Gadd9

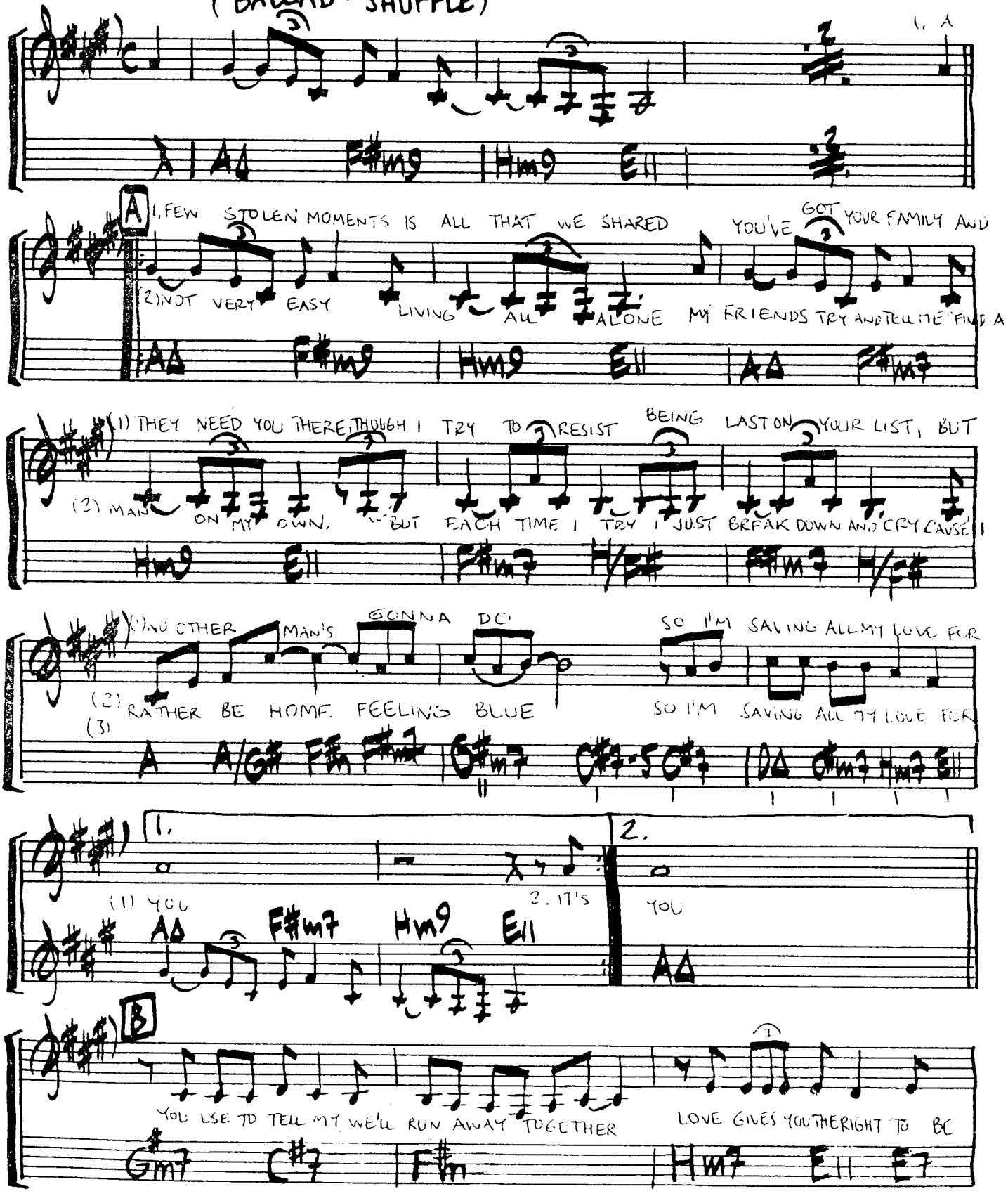

FALL
C
SA - RA
I'LL NEVER FORGET YOUR NAME
A
bas
D
G△
3X
Add9/C#
C#m7 F#m7
Hm7
E11
THE WOMAN IS GONE BUT THE FEELING IS HERE TO STAY
A
Gadd9/H
C
G
SA - RA
THE MELODY WILL REMAIN
D
Gadd9/H
Add9/C#
D
Add9/C#
Hm7
E11
THOUGH I'LL BE GONE BEFORE THE SUN GOES DOWN
1.
SARA
A
C
G
D
D A/C#
TEARIN' APART THE HEART YOU TURN AROUND
Hm7
E11
A
E/A
Dsus/A
D/A
D.S.
2.
D D/C D/H A
REPEAT FROM C
3.
D
SARA
TEARIN APART THE HEART
Hm7
E11
YOU TURN AROUND
A
(2X) HOW COULD YOU LET ME GO.
A D/A Gadd9
(INSTRUMENTALT)

SAVIN' ALL MY LOVE FOR YOU

WRITTEN BY: MICHAEL MASSER, GARY GOFFIN

("BALLAD"-SHUFFLE)

(FROM THE RECORD "WHITNEY HOUSTON" - 1985)



(SAVIN ALL MY LOVE FOR YOU - 2)

FREE YOU SAY "BE PATIENT, JUST WAIT A LITTLE LONGER, BUT

THAT'S JUST AN OLD FANTA-SY C I'VE GOT TO GET READY, JUST A

FEW MINUTES MORE, GONNA GET THAT OLD FEELING WHEN YOU

WALK THROUGH THE DOOR 'CAUSE TO-NIGHT IS THE NIGHT FOR "I'M

FEELIN' ALL RIGHT" WE'LL BE MAKING LOVE THE WHOLE NIGHT

THROUGH SO I'M SAVING ALL MY LOVE, YES I'M

SAVING ALL MY LOVE, YES I'M SAVING ALL MY LOVE FOR YOU

1. (YOU) NO OTHER WOMAN IS GONNA LOVE YOU MORE, 'CAUSE TO-

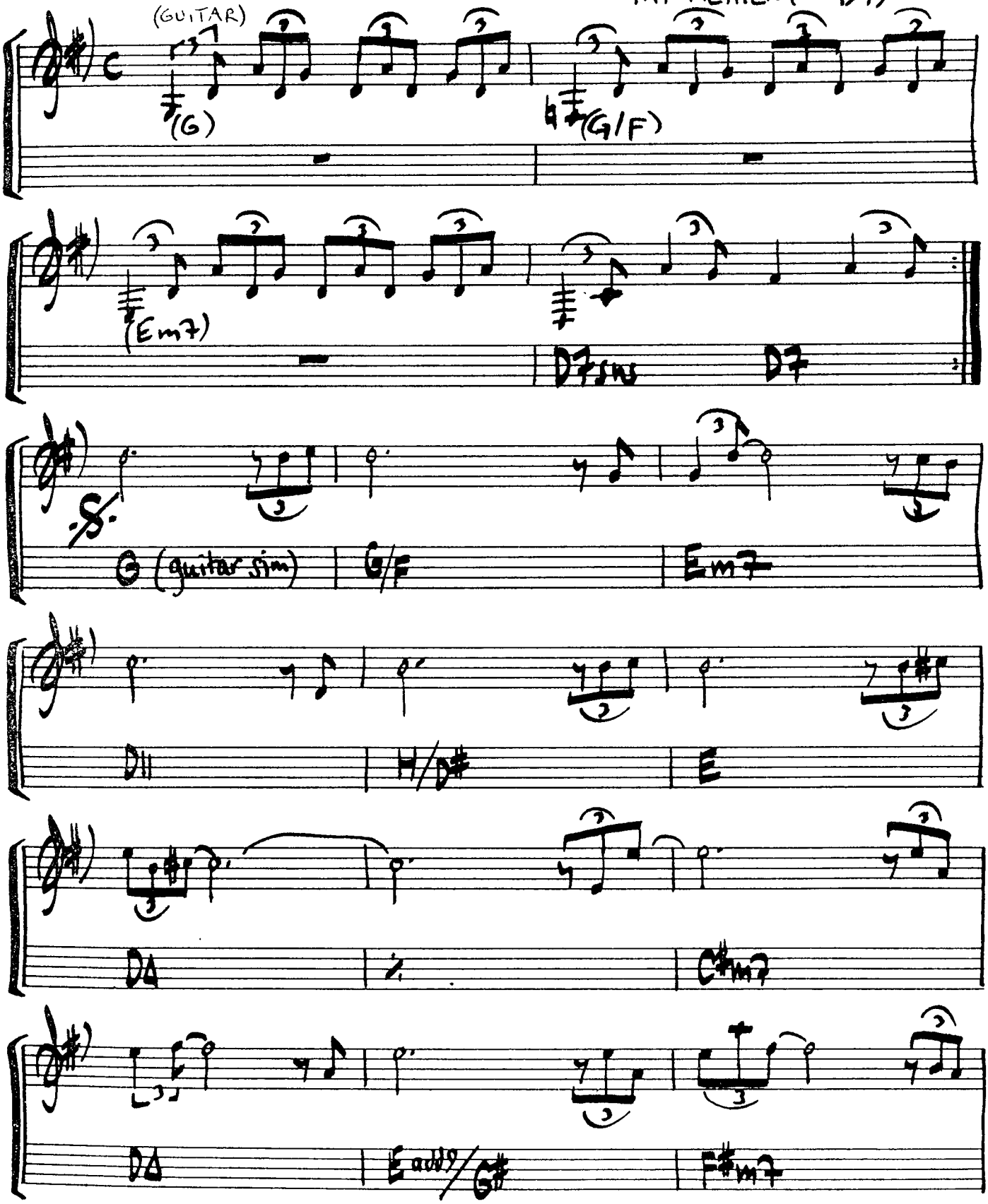
2. (YOU) FOR YOU

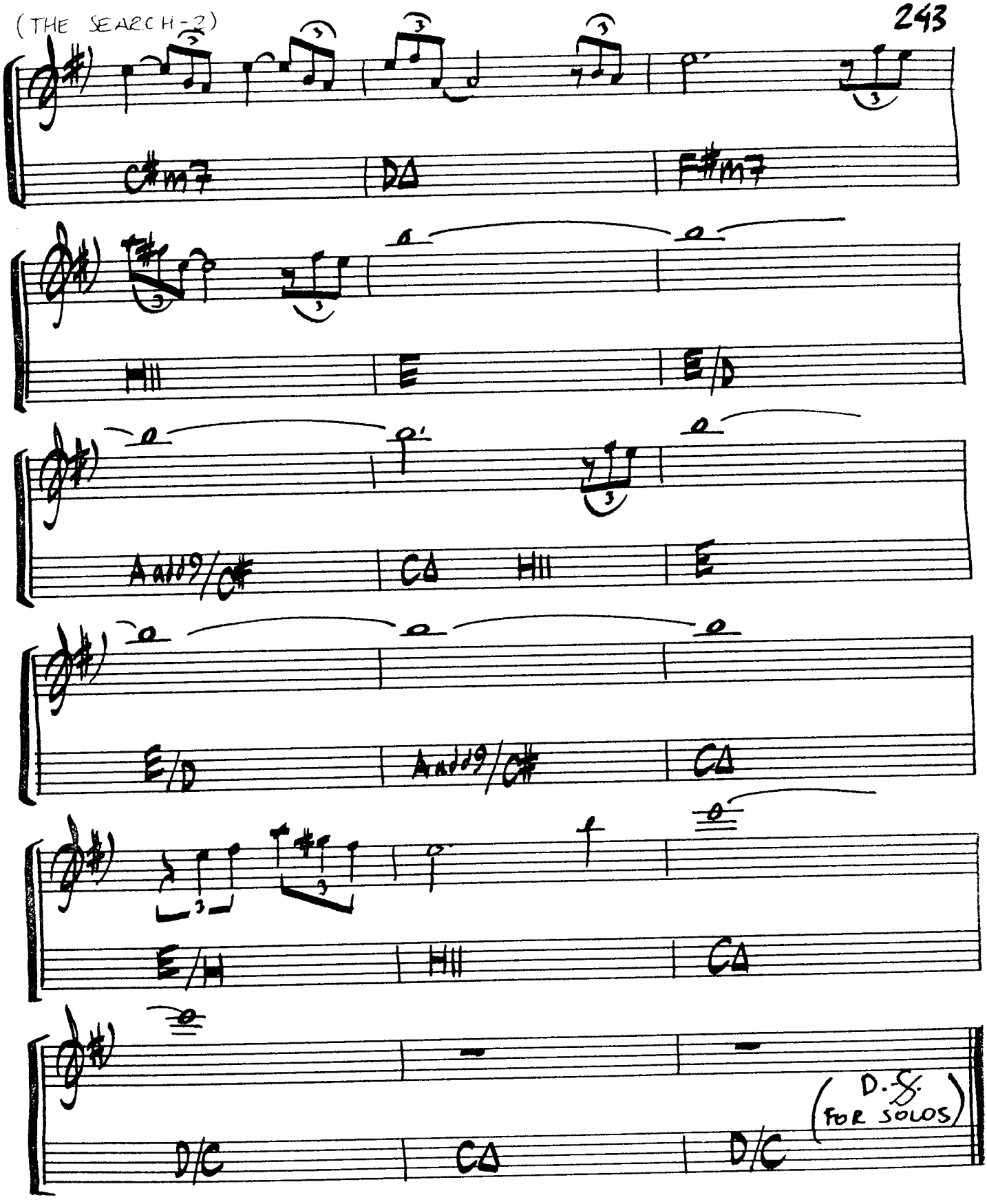
(REPEAT TIL FADE)

THE SEARCH

WRITTEN BY:
METHENY / MAYS ("SOFT SHUFFLE")

(FROM THE RECORD "AMERICAN GARAGE" PAT METHENY ~ 1979)




C#m7
DΔ
F#m7
F#11
E
E/D
Amaj9/C#
CΔ
F#11
E
E/D
Amaj9/C#
CΔ
E/F#
F#11
CΔ
D/C
CΔ
D/C
D.S.
(FOR SOLOS)

SEPTEMBER

WRITTEN BY: MAURICE WHITE, AL McKAY, ALLEE WILLIS

(FROM THE RECORD: EARTH WIND & FIRE GREATEST HITS ~ 1978)

("BEAT")

DΔ C#m7 Hm7 C#m7 E/F# F#m7

1. DO YOU RE-

A11

A

(1) MEMBER THE TWENTY FIRST NIGHT OF SEPTEMBER LOVE WAS CHANGING THE MINDS, PRE-
(2) RINGING IN THE KEY THAT OUR SOULS WERE SINGING AS WE DANCED IN THE NIGHT RE-
(3) WITH YOU HOLDING HANDS WITH YOUR HEART, TO SEE YOU ONLY BLUE TALK AND LOVE RE-
(4) CEMBER FOUND THE LOVE THAT WE SHARED, SEPTEMBER ONLY BLUE TALK AND LOVE RE-

DΔ C#m7 Hm7 C#m7 F#m7

(1) TENDERS WHILE CHASING THE CLOUDS AWAY
(2) MEMBER HOW THE STARS STOLE THE NIGHT AWAY
(3) MEMBER HOW WE KNEW LOVE WAS HERE TO STAY
(4) MEMBER THE TRUE LOVE WE SHARE TODAY

1. 2. OUR HEARTS WERE

4. NOW DE-

DΔ C#m7 Hm7 C#7+9 F#m7 A11 A11

2. B (Chorus)

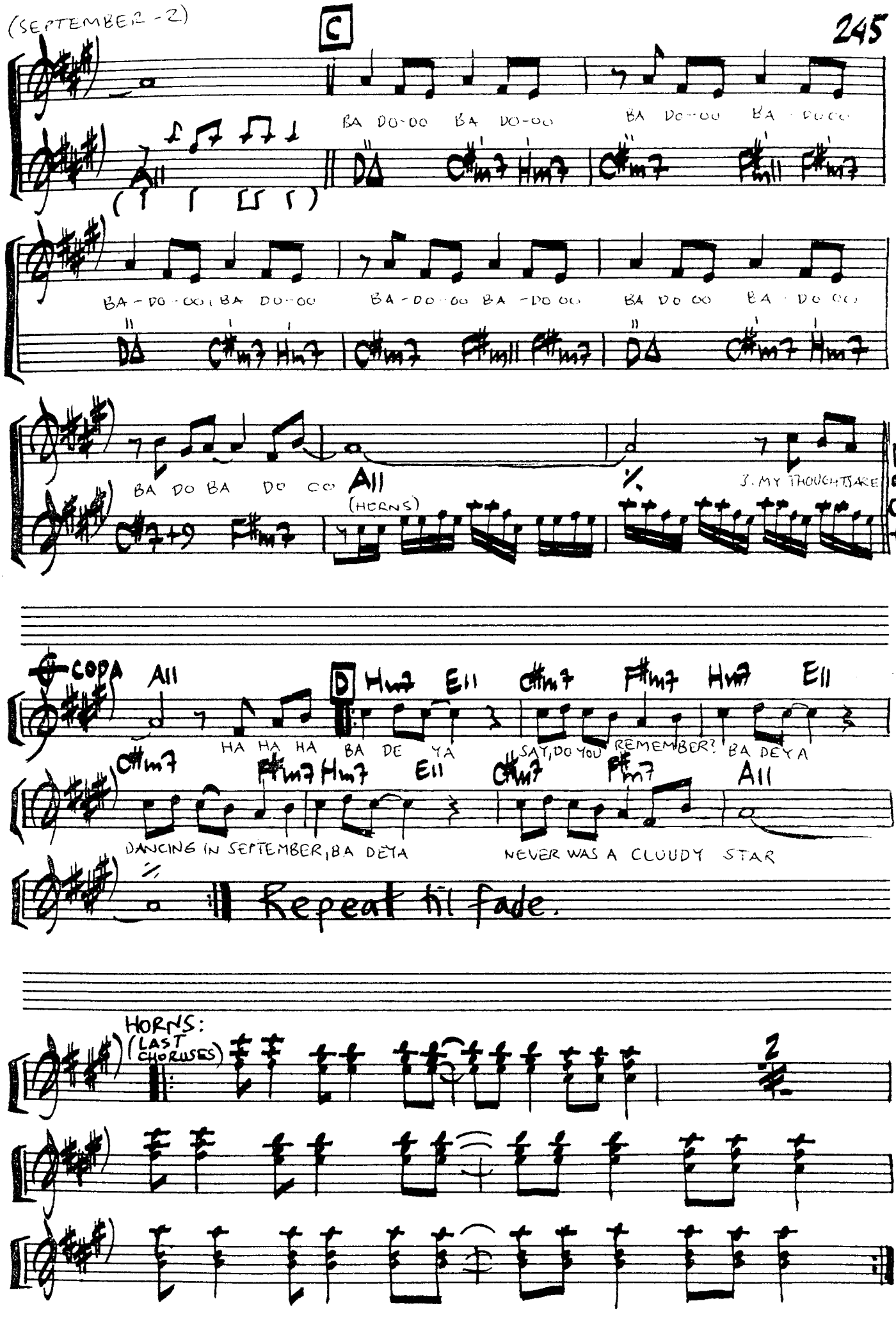
HA HA HA BA DE YA SAY, DO YOU REMEMBER? BA DE YA

A11 B11 Hm7 E11 C#m7 F#m7 Hm7 E11

DANCING IN SEPTEMBER BA DE YA NEVER WAS A CLOUDY DAY

C#m7 F#m7 Hm7 E11 C#m7 F#m7 A11

(BEFORE CODA: GOLDEN DREAMS WERE SHINING DAYS)

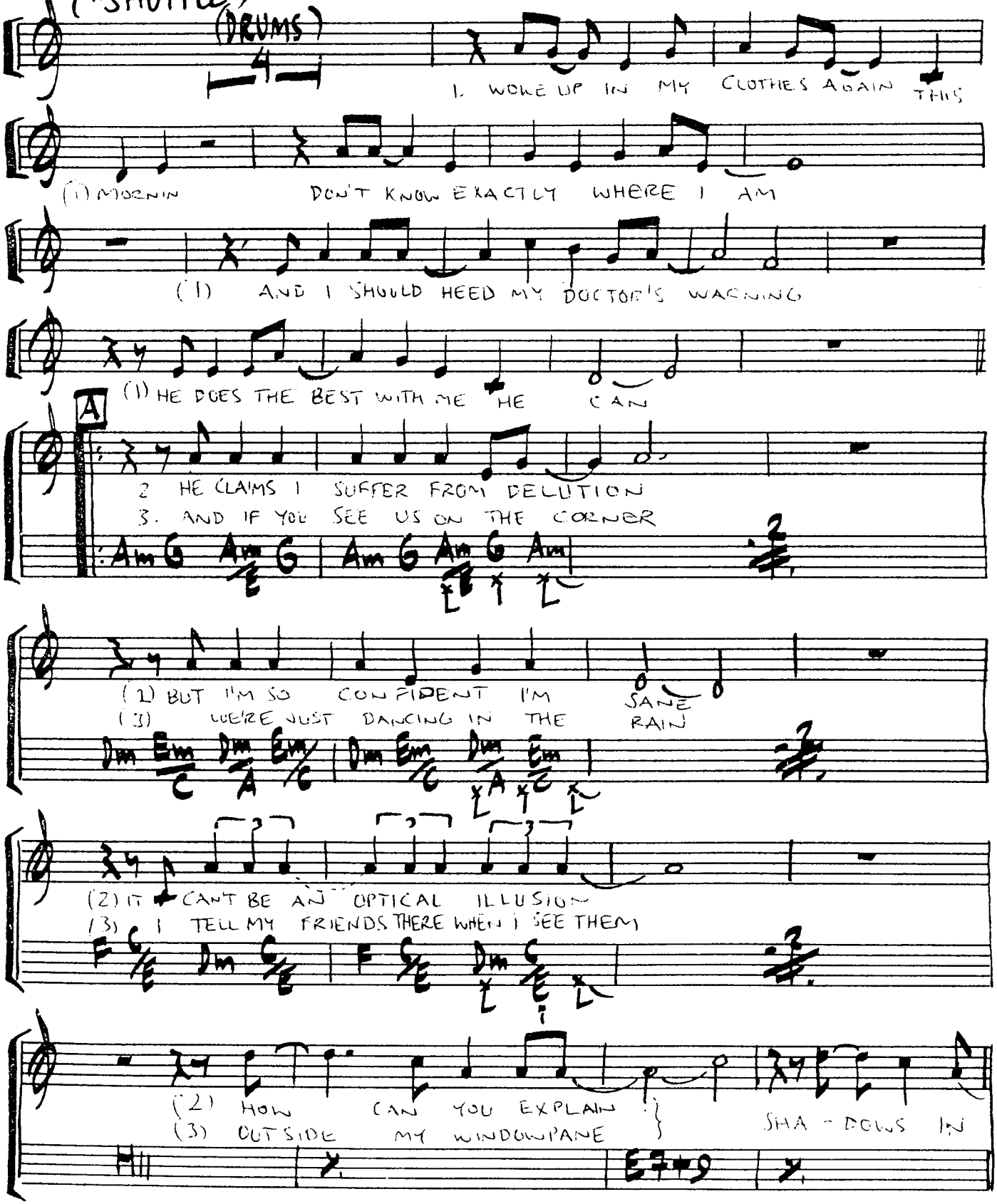

C
BA DO-DO BA DO-OO BA DO-OO BA DO-OO
A11
DΔ C#m7 Hm7 C#m7 F#m11 F#m7
BA-DO-OO BA DO-OO BA-DO-OO BA-DO OO BA DO OO BA DO OO
DΔ C#m7 Hm7 C#m7 F#m11 F#m7 DΔ C#m7 Hm7
BA DO BA DO OO
C#7+9 F#m7
A11
(HORNS)
3. MY THOUGHTS ARE
CODA
A11
D Hm7 E11 C#m7 F#m7 Hm7 E11
HA HA HA BA DE YA SAY, DO YOU REMEMBER? BA DE YA
C#m7 F#m7 Hm7 E11 C#m7 F#m7 A11
DANCING IN SEPTEMBER, BA DE YA NEVER WAS A CLOUDY STAR
Repeat til fade.
HORNS:
(LAST CHORUSES)
2

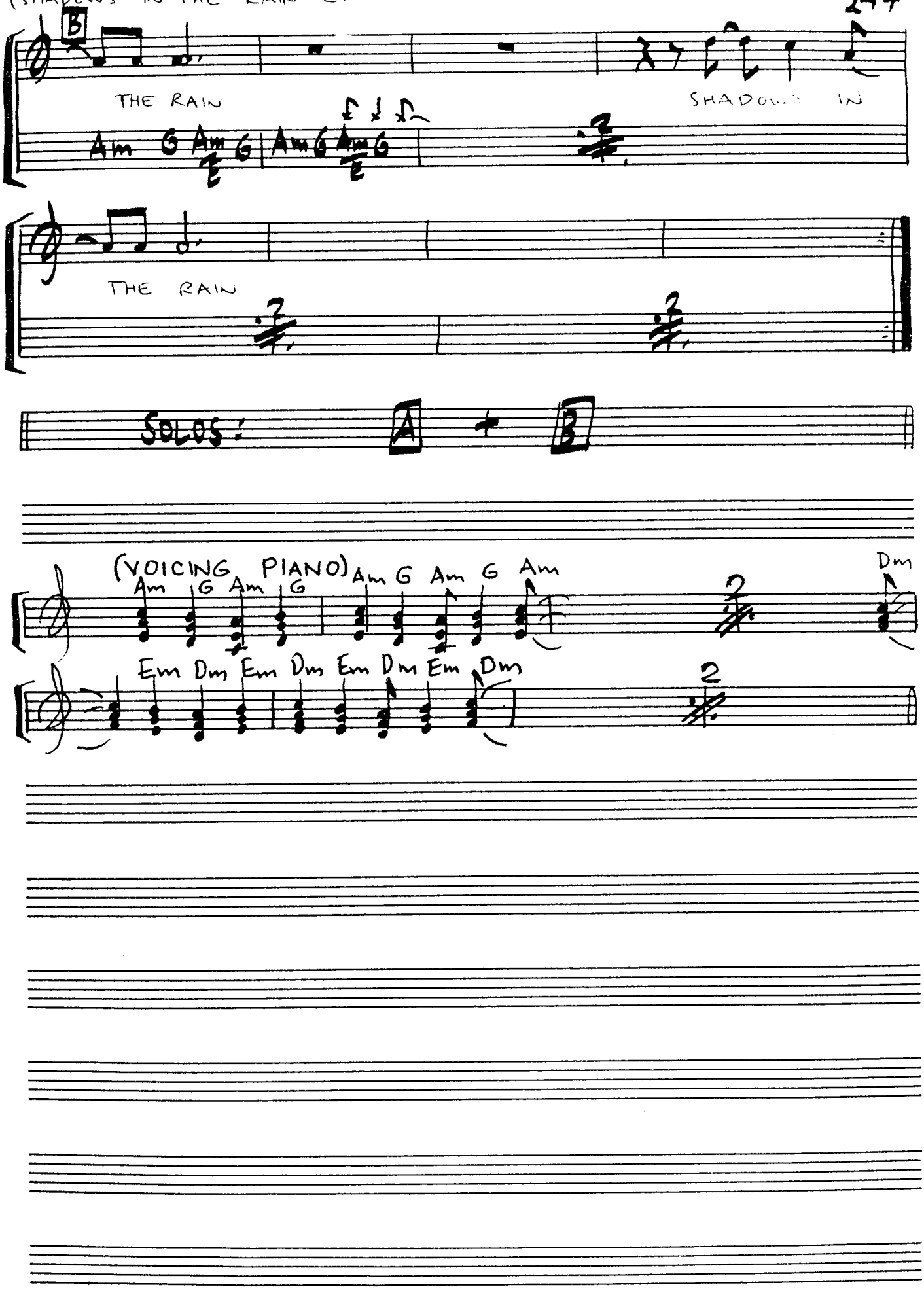
SHADOWS IN THE RAIN

WRITTEN BY:
"STING"

(FROM THE RECORD:
"THE DREAM OF THE BLUE TURTLES"
~STING~1985)

("SHUFFLE")



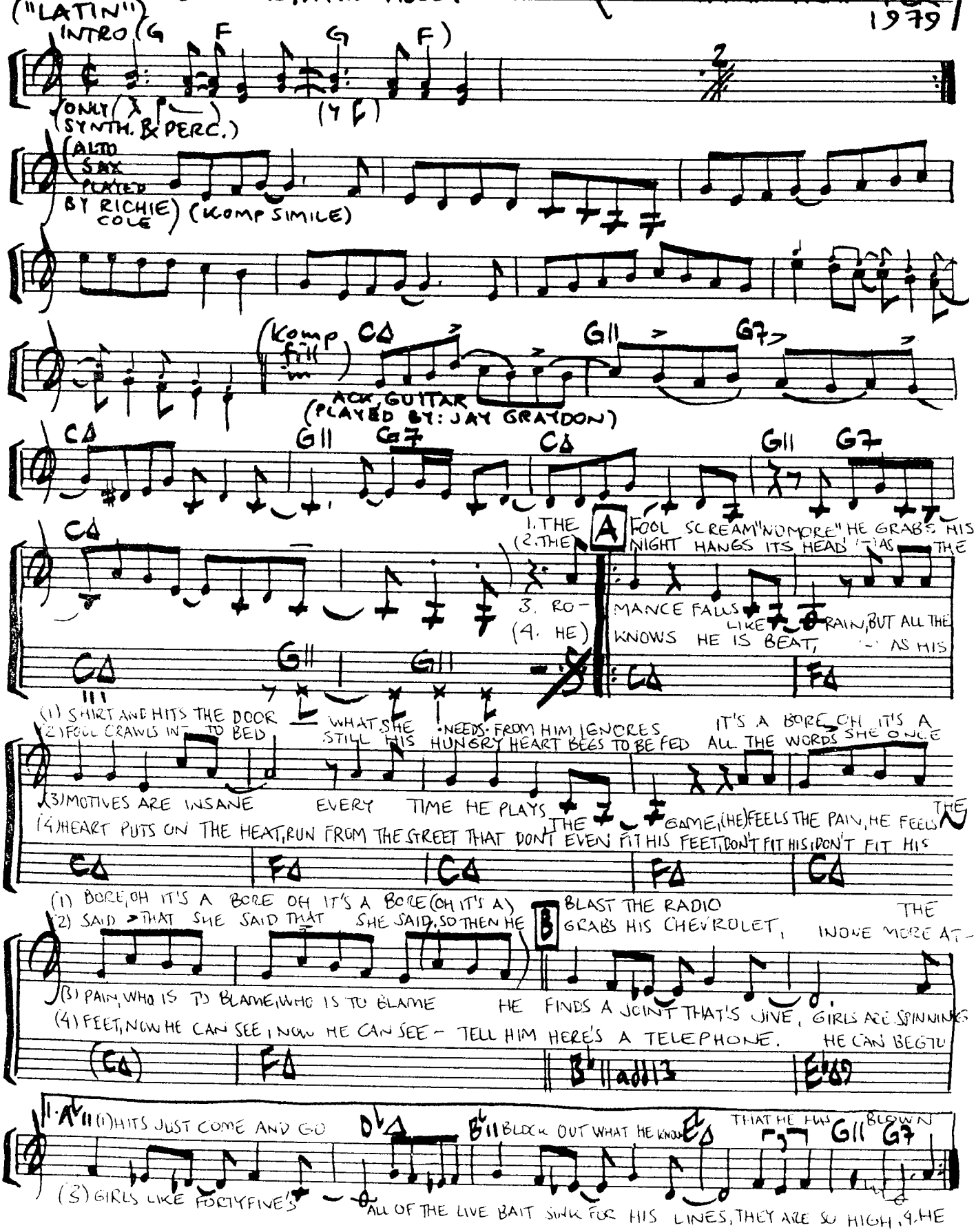

B
THE RAIN
SHADOWS IN
Am G Am G Am G Am G
THE RAIN
SOLOS: A + B
(VOICING PIANO)
Am G Am G Am G Am G Am
Dm
Em Dm Em Dm Em Dm Em Dm

SHAKER SONG

MUSIC: JAY BECKENSTEIN
LYRICS: ALLEE WILLIS, DAVID LASLEY

(FROM THE RECORD: "EXTENSIONS" ~ MANHATTAN TRANSFER 1979)

("LATIN")



(SHAKER SONG 2)

2,3,4 TEMPT TO GET A WAY BUT THOUGHTS OF ALL THE CRIMES OF PASSION LAY, LAY IN HIS

(4) LET THE FOOL COME HOME, HE TELLS HER THAT LIFE'S A DRAG ALONE, CAN'T BE A

A11 D9 B11 E7

(2) WAY

(4) LONE

C

HE CAN SHAKE THE BLUES BUT YOU KNOW HE STILL CAN GET CONFUSED

G11 G7 F7 E7+9 Am7

IT SEEMS LIKE SUCH A WASTE (CAUSE) HE CAN SHAKE HER, SHAKE HER

Gm7 C11 C7 F7 G11 G7 C7 Gm7 C7-9

HE CAN SHAKE HIS TAIL, BUT YOU KNOW HIS MOVES ARE GETTING STALE, HE'S ON THE MAKE BUT

F7 E7+9 Am7 Gm7 C11 C7

OH, HIS HEART CAN FAKE (THAT) HE CAN SHAKE HER, SHAKE HER HE CAN SHAKE HER, SHAKE

1. F7 G11 C7 G11 C7

HER SHAKE HER (SHABADABA DABA DA BA BIBA DA BA DABADABA BIBDO BI DA)

G11 C7 G11 C7 G11

D.S. (without repeat) AND SAX SOLO

2. (DURING SOLO)

G F G F

3 BO-

D.S. (with repeat)

3. C7 G11 C7 (WAIL-AD LIB.) G11 C7 G11

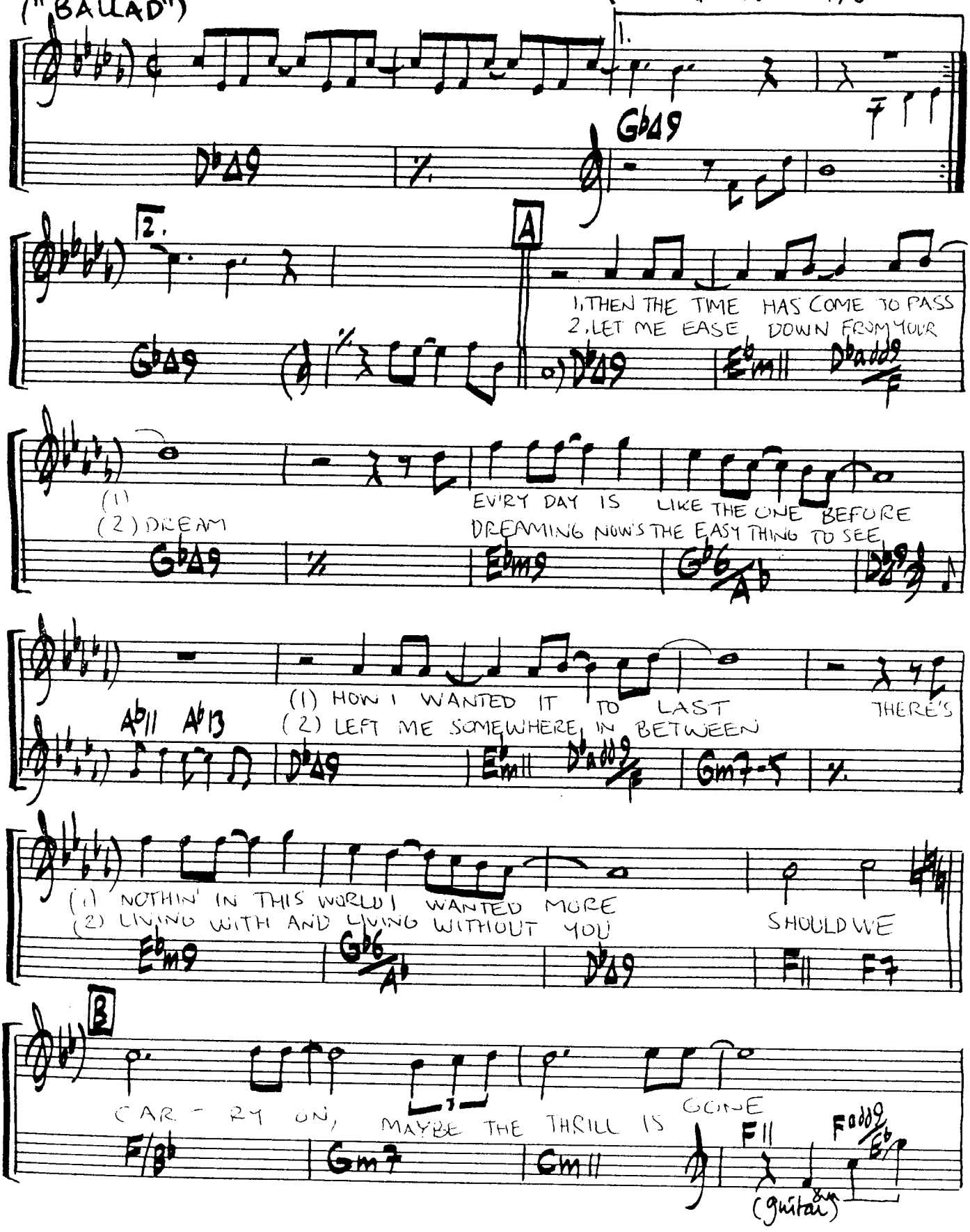
SHAKE HER, SHAKE HER, HE CAN SHAKE HER, SHAKE HER, SHAKE HER, SHAKE HER

SHOULD WE CARRY ON

WRITTEN BY: DAVID FOSTER, JAY GRAYDON, B.J. COOK FOSTER

(FROM THE RECORD: "AIRPLAY" ~1980)

("BALLAD")



(SHOULD WE CARRY ON-2)

I'D LIKE TO KNOW FOR SURE WHY SHOULD WE

Gadd9/D Dm7 Dm7-5/G G7+5 Cm7 F7

CAR-RY ON COULD BOTH OF US BE WRONG

F/B♭ Gm7 Cm7 F11 Fadd9/E♭

guitar

WE'RE STANDING MUCH TO CLOSE INSIDE EACH OTHER'S LIVES TO SEE

Gadd9/D Dm7 Dm7-5/G G7+5 Cm7 E♭maj Cm7+5 B♭

1. THAT LOVE HAS PASSED US BY

B♭ (B♭ F B♭/B♭) B♭/F F11 F11

D.C.

2. THAT LOVE HAS PASSED US BY, SHOULD WE

B♭ (B♭ F B♭/C B♭/D) B♭/F F11 F11 G11

G/C Am7 Dm11 G11 G/F

CAR-RY ON MAYBE THE THRILL IS GONE

Cadd9/E Em7 Gm6/A A7+ Dm9 G11

I'D LIKE TO KNOW FOR SURE WHY SHOULD WE

G/C Am7 Dm11 G11 G/F Cadd9/E Em7

CAR-RY ON COULD BOTH OF US BE WRONG? WE'RE

Gm6/A A7 Dm7 FmΔ Dm7-5 C

STANDIN' MUCH TO CLOSE INSIDE EACH OTHER'S LIVES TO SEE

C C/E C/F C/F# C/G G11 G11

THAT LOVE HAS PASSED US BY SHOULD WE

SHOUT

WRITTEN BY: BOB WILSON, LARRY WILLIAMS

(FROM THE RECORD: "SEAWIND" ~ 1980)

("FUNK")

Cm7 % % Cm7 F11 G11

A

1. THERE'S A PARTY GOING ON
3. DON'T HAVE TO KEEP WATCHING TIME

WHY NOT COME ALONG
JUST RELAX YOUR MIND

Cm7 % Cm7 Cm7 F11 G11

(1) YOU CAN BE WHO YOU WANNA BE
(3) GO ON AND DO WHAT YOU DO (3)

IT'S ALLRIGHT WITH ME
THIS GROOVE IS JUST FOR YOU

Cm7 % Cm7 Cm7 F11 G11

2. SING
4. (HORNSOLO)

SING YOUR SONG

YEAH, YEAH, YEAH, YEAH

Cm7 % Cm7 Cm7 F11 G11

(2) SING
(4 HORNS)

SING YOUR SONG

Cm7 % Cm7 Cm7 F11 G11

B 8

(1-2) LET THE SPIRIT FILL YOUR SOUL LET THE MUSIC SURROUND YOU
(3-4) JUST DIP YO' HIP WHEN YOU MOVE, LET THE MUSIC UNWIND YOU

G11 A11 B11

(SHOUT - 2)

SHOUT

C

(SHOUT!) LET EVERY BODY HEAR

A♭7sus (guitar) A♭7 A♭7sus (guitar)

YOU SHOUT (SHOUT!) WHAT YOU FEEL IS REAL

A♭7 (guitar) A♭7sus A♭7 A♭7sus

1. A♭7 2. A♭7 B♭11

D.C. (with all repeats)

2X CONTINUE

D (VOCAL SOLO)

Cm7 | % | % | % | Cm7 | % | % | %

E (HORN SOLO)

A♭7 | % | % | % | A♭7 | % | % | % D.S. al Coda

Coda

(SHOUT!) A♭7

F

(SHOUT) LET EVERYBO- DY HEAR

A♭7sus | A♭7 | A♭7sus

YOU SHOUT (SHOUT!)

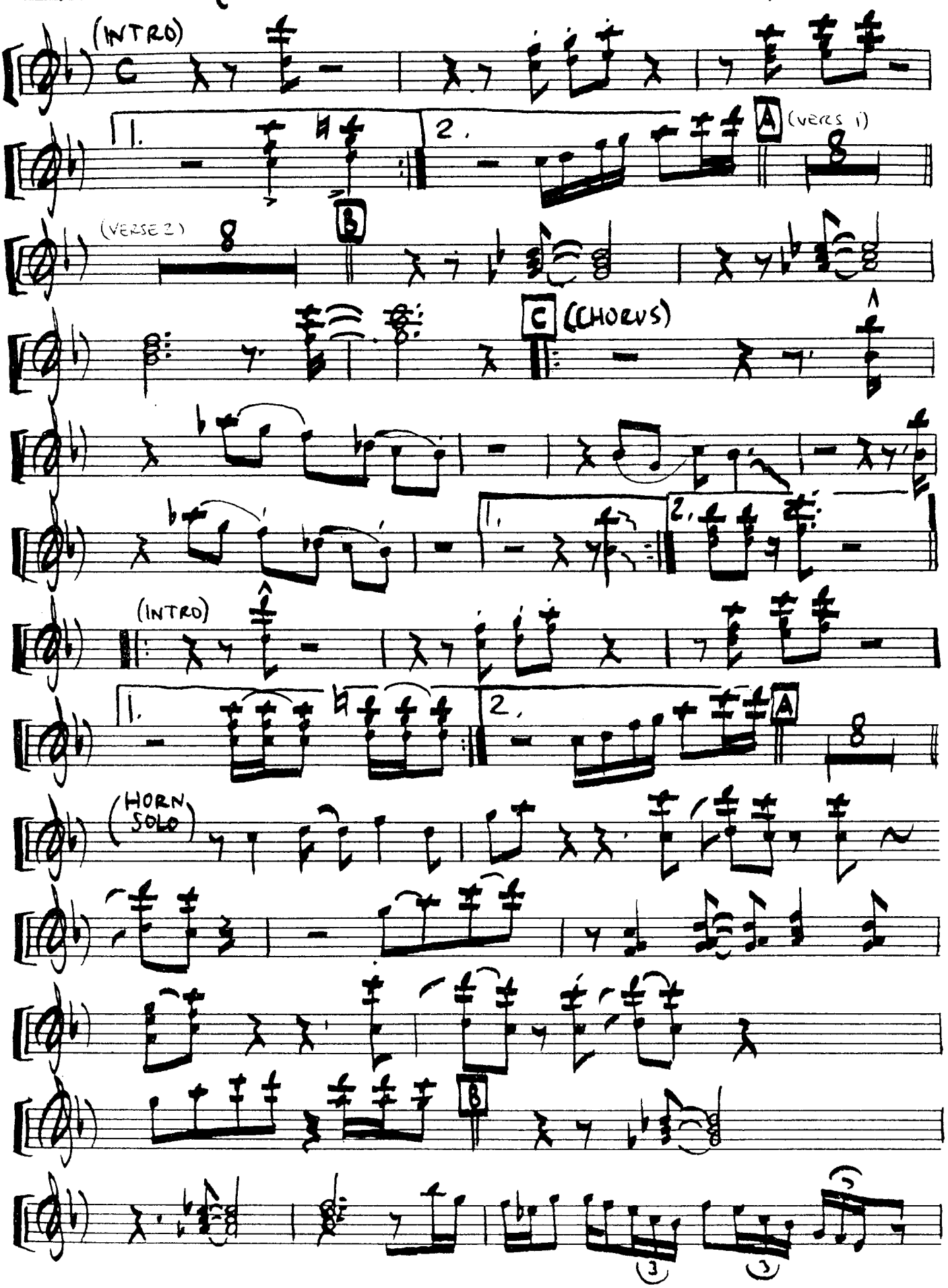
A♭7 | A♭7sus | A♭7

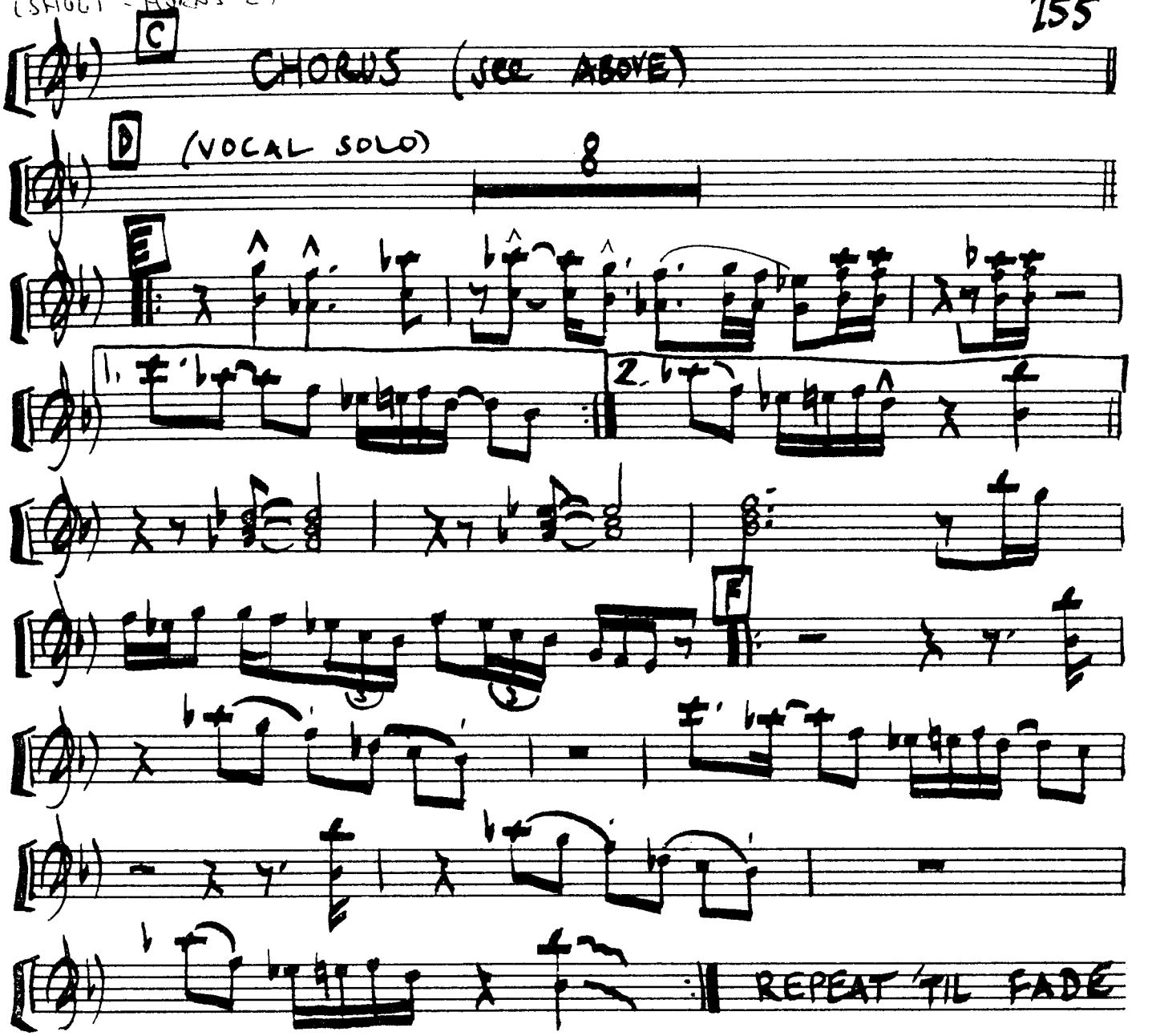
WHAT YOU FEEL IS REAL

A♭7sus | A♭7

(Repeat til fade)

SHOUT (HORNARR. BY SEAWIND IN B♭)



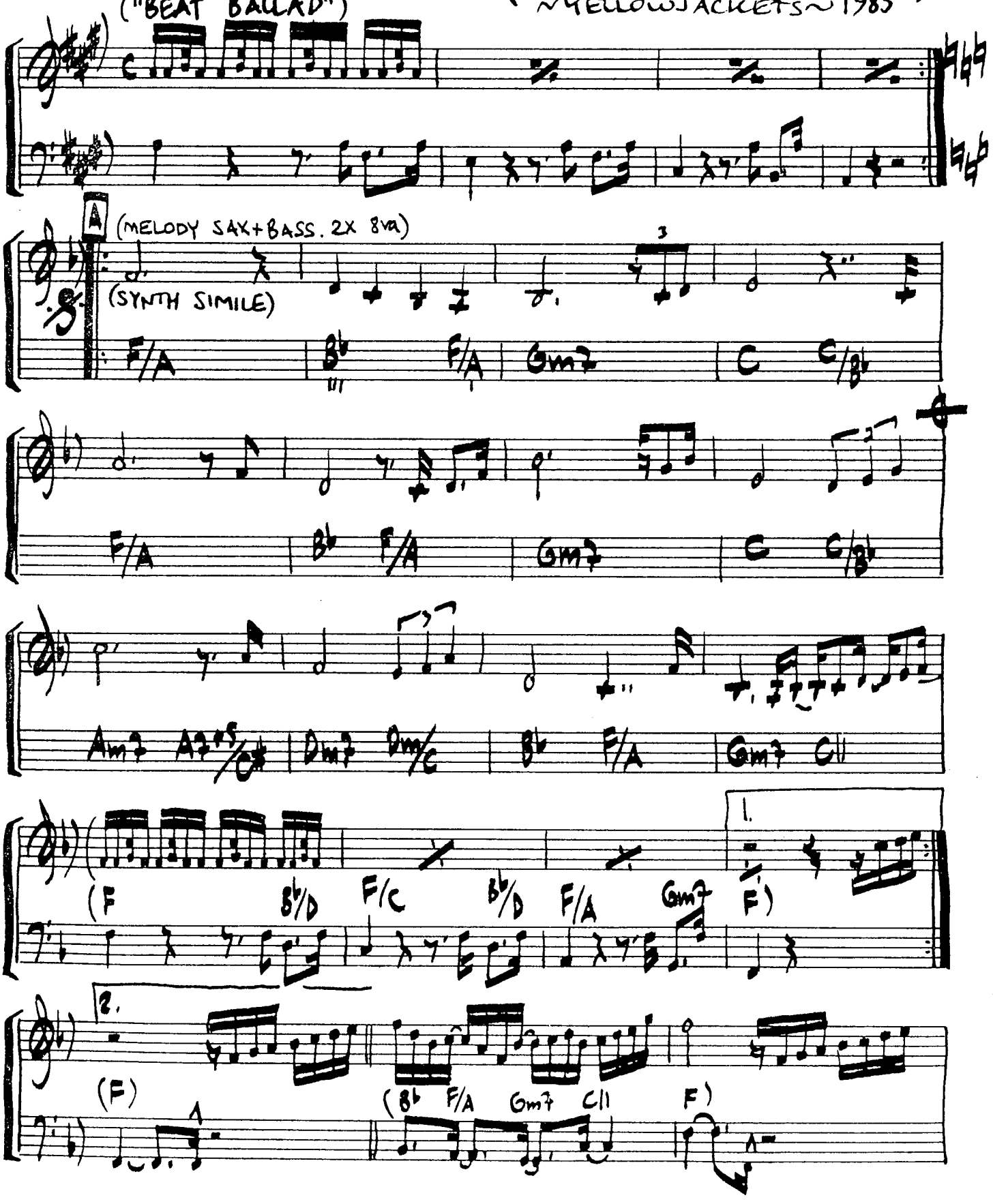

C
CHORUS (SEE ABOVE)
D
(VOCAL SOLO)
8
E
1.
2.
F
REPEAT 'TIL FADE

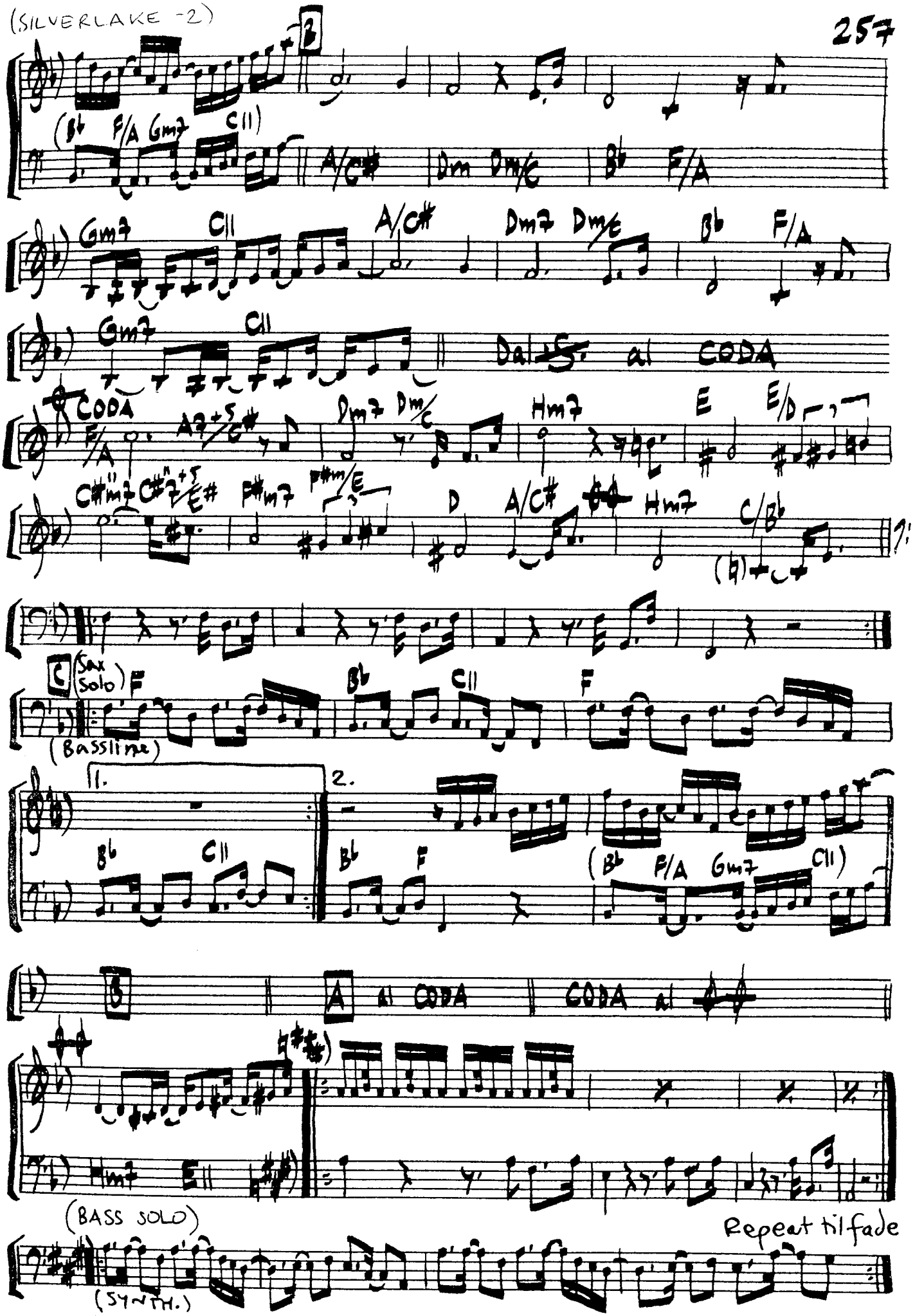
SILVER LAKE

WRITTEN BY:
RUSSELL FERRANTE

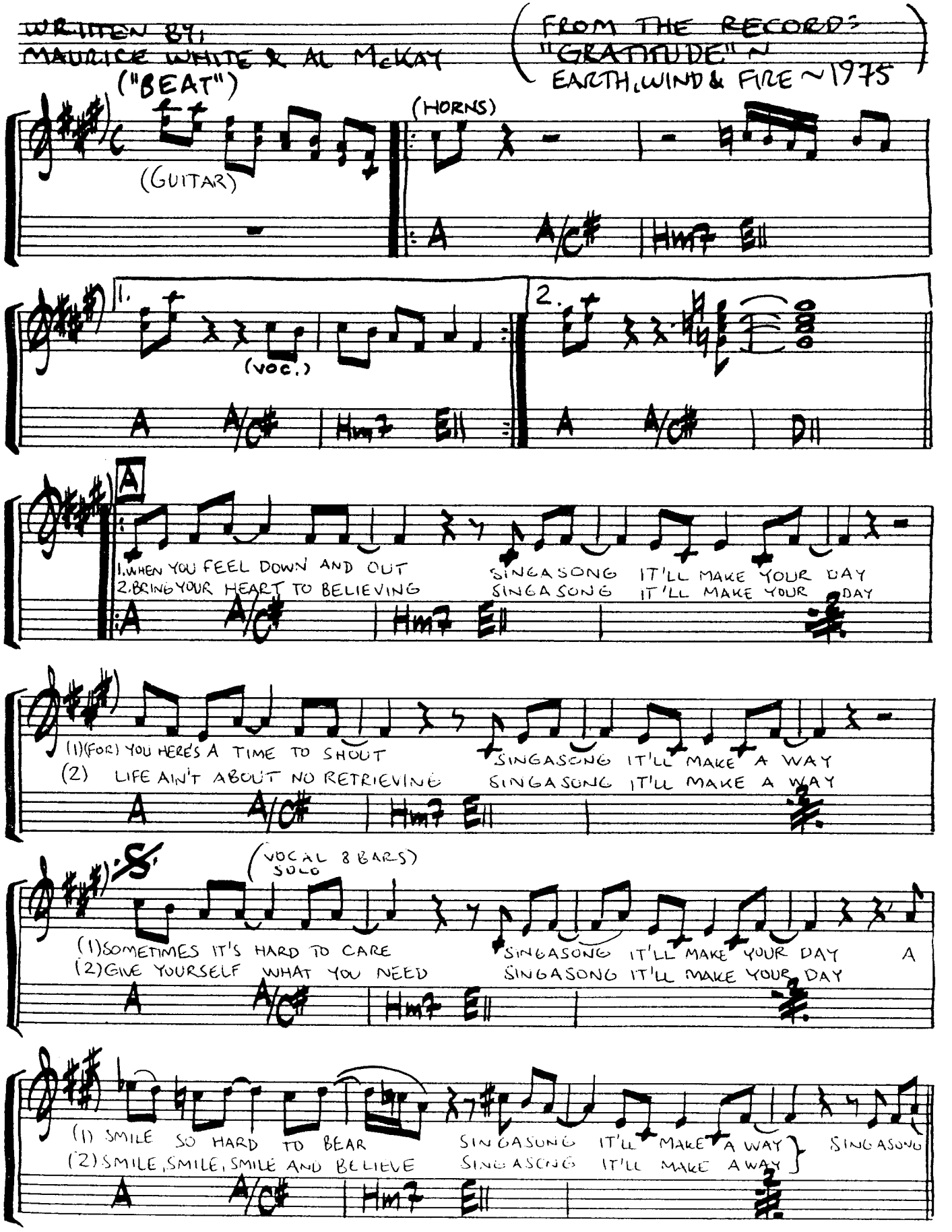
("BEAT BALLAD")

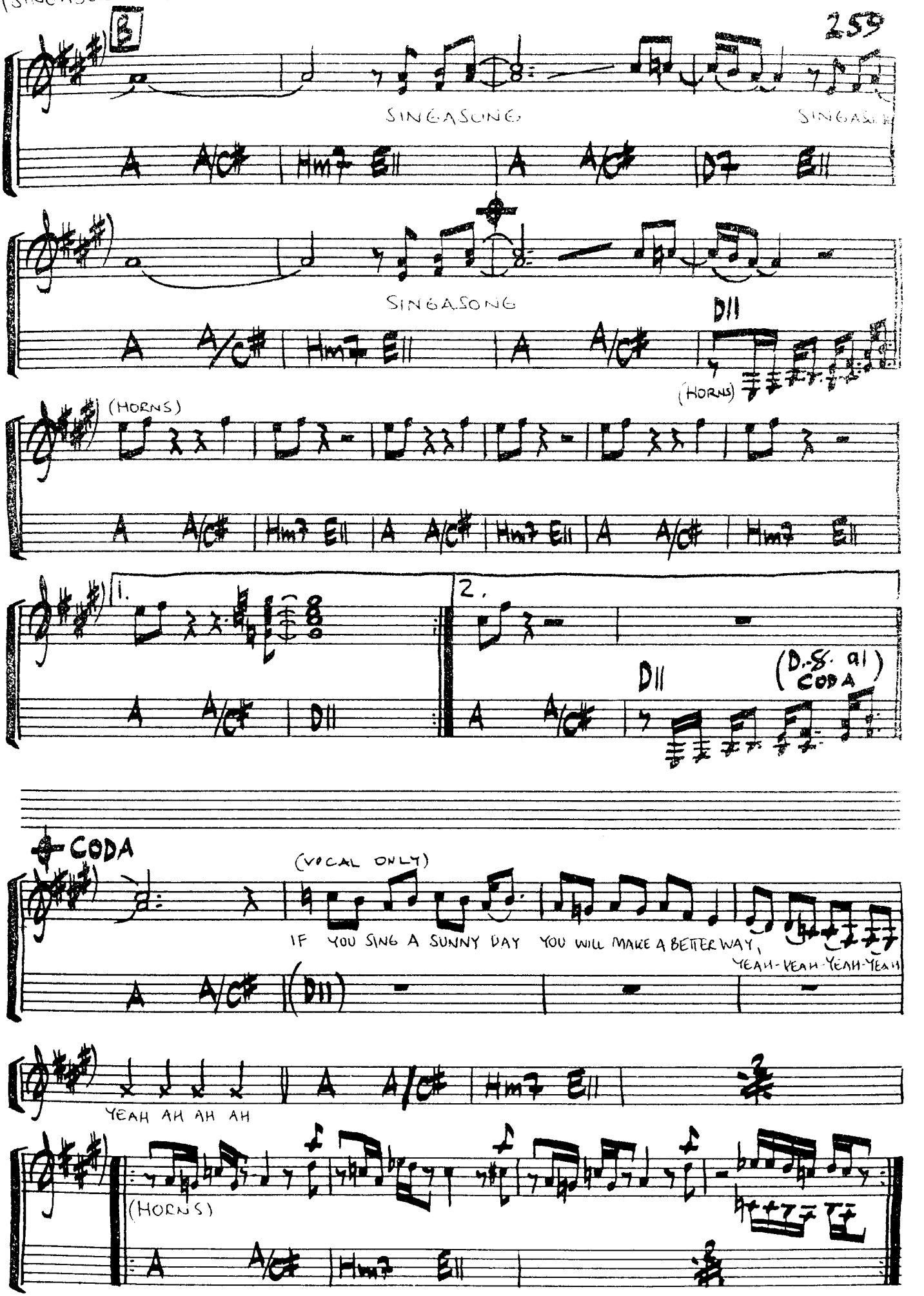
(FROM THE RECORD:
"SAMURAI SAMBA"
~YELLOWJACKETS~ 1985)




B
(Bb F/A Gm7 C11)
A/C# Dm Dm/C Bb F/A
Gm7 C11 A/C# Dm7 Dm/C Bb F/A
Gm7 C11
Dal 𝄋 al CODA
CODA
F/A A7+5/C# Dm7 Dm/C Hm7 E E/D
C#m7 C#7+5/E# F#m7 F#m/E D A/C# Hm7 C/B
C (Sax Solo) F Bb C11 F
(Bassline)
1. Bb C11
2. Bb F (Bb F/A Gm7 C11)
B A al CODA CODA al
Hm7 E11
(BASS SOLO)
(SYNTH.)
Repeat til fade

SINGASONG


WRITTEN BY:
MAURICE WHITE & AL McKAY
(FROM THE RECORD: "GRATITUDE" ~ EARTH, WIND & FIRE ~ 1975)
("BEAT")
(GUITAR)
(HORNS)
A A/C# Hm7 E11
1.
(VOC.)
2.
A A/C# D11
A
1. WHEN YOU FEEL DOWN AND OUT
2. BRING YOUR HEART TO BELIEVING
SINGASONG IT'LL MAKE YOUR DAY
SINGASONG IT'LL MAKE YOUR DAY
(1) (FOR) YOU HERE'S A TIME TO SHOUT
(2) LIFE AIN'T ABOUT NO RETRIEVING
SINGASONG IT'LL MAKE A WAY
SINGASONG IT'LL MAKE A WAY
S
(VOCAL SOLO 8 BARS)
(1) SOMETIMES IT'S HARD TO CARE
(2) GIVE YOURSELF WHAT YOU NEED
SINGASONG IT'LL MAKE YOUR DAY
SINGASONG IT'LL MAKE YOUR DAY
A
(1) SMILE SO HARD TO BEAR
(2) SMILE, SMILE, SMILE AND BELIEVE
SINGASONG IT'LL MAKE A WAY
SINGASONG IT'LL MAKE A WAY
SINGASONG

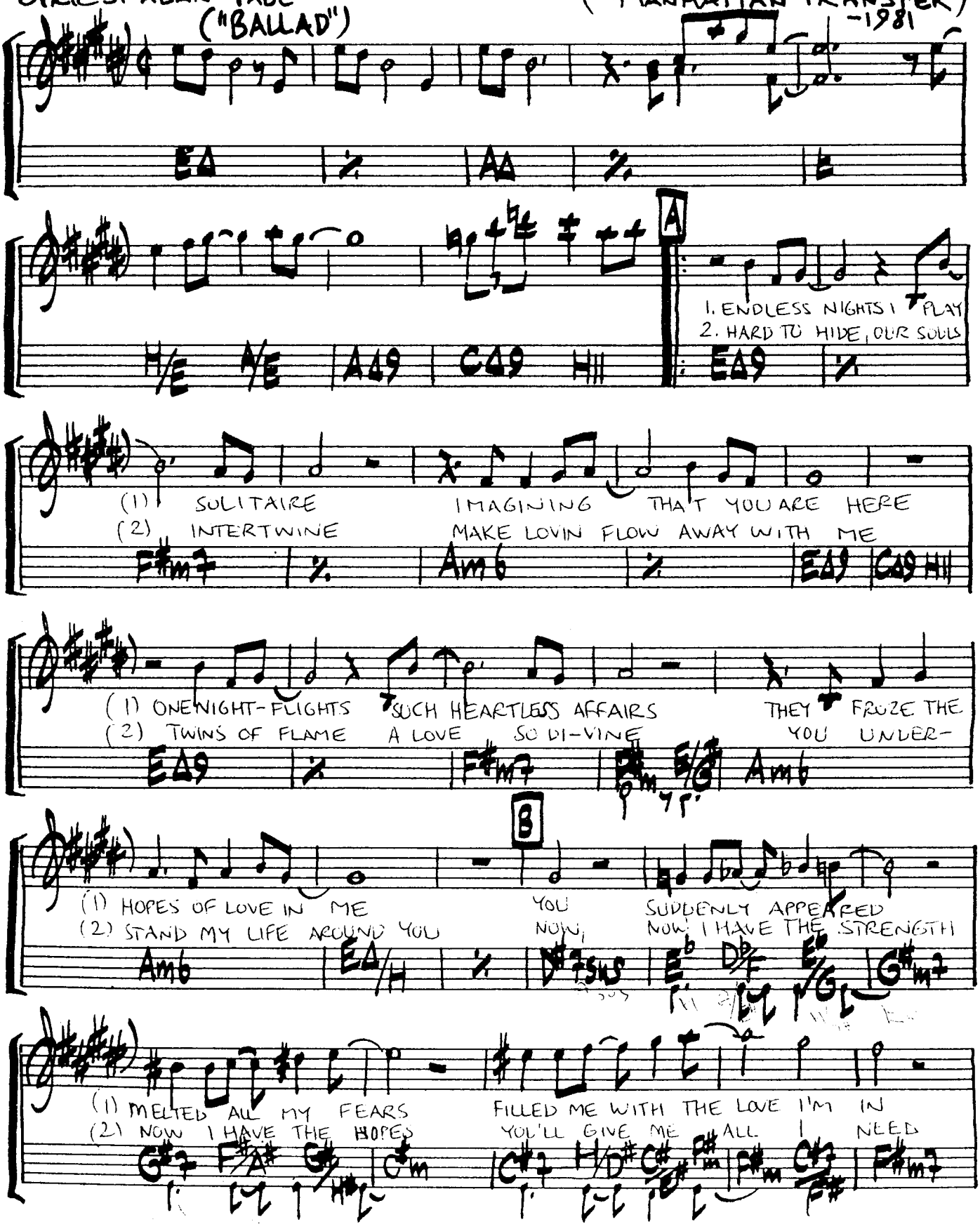

B
SINGASONG
SINGASONG
A A/C# | Hm7 E11 | A A/C# | D7 E11
SINGASONG
A A/C# | Hm7 E11 | A A/C# | D11
(HORNS)
(HORNS)
A A/C# | Hm7 E11 | A A/C# | Hm7 E11 | A A/C# | Hm7 E11
1.
2.
A A/C# | D11
A A/C# | D11
(D.S. al CODA)
CODA
(VOCAL ONLY)
IF YOU SING A SUNNY DAY YOU WILL MAKE A BETTER WAY,
YEAH-YEAH-YEAH-YEAH
A A/C# | (D11)
YEAH AH AH AH
A A/C# | Hm7 E11
(HORNS)
A A/C# | Hm7 E11

SMILE AGAIN

MUSIC: JAY GRAYDON, DAVID FOSTER, BILL CHAMPLIN
LYRICS: ALAN PAUL

(FROM THE RECORD: "MECCA FOR MODERNS" ~MANHATTAN TRANSFER -1981)

("BALLAD")



(SMILE AGAIN - 2)

C (CHORUS)

(1) YOU MADE ME
(2) TO MAKE ME
SMILE AGAIN LIKE A CHILD OF 3

Hm7 H7 | Hm7 H9 || Am7 | G#m/D7 | Hm7

AND I BELIEVE IT WILL TURN OUT RIGHT BABY, OH YOU MADE ME

CΔ | F#m7-5 | A♭/H7 | H7+5 | Em7 | Am7 Hm Am Hm

SMILE AGAIN HOLD ME IN YOUR ARMS

Cm7 | Hm/F7 | B♭Δ | Gm7

1.

OH——, AH MY LOVE

CΔ | Fm#/C | GΔ | DΔ | Hm7 | % || EΔ

2.

MY LOVE

% | AΔ | AΔ | Hm7 :|| DΔ | C#m7

SYNTH

C#7 C#m7 C#7 | D Hm7 | B♭m

YOU MAKE ME SMILE AGAIN

AΔ | DΔ | G#m7-5 | B♭m7 | F#m7

LIKE A CHILD OF 3 (OH I BE-LIEVE WE LIVE A DREAM FOR TWO

Hm C#m Hm C#m | Dm7 | G#m/G7 | CΔ | Am7

OH YOU MAKE ME SMILE AGAIN HOLD ME IN YOUR ARMS

DΔ | G#m/A | AΔ | EΔ | G#m11add13 | C#11 | G#m11 C#7 | C#m11 C#7

OH——, AH—— MY LOVE YOU MAKE ME SMILE

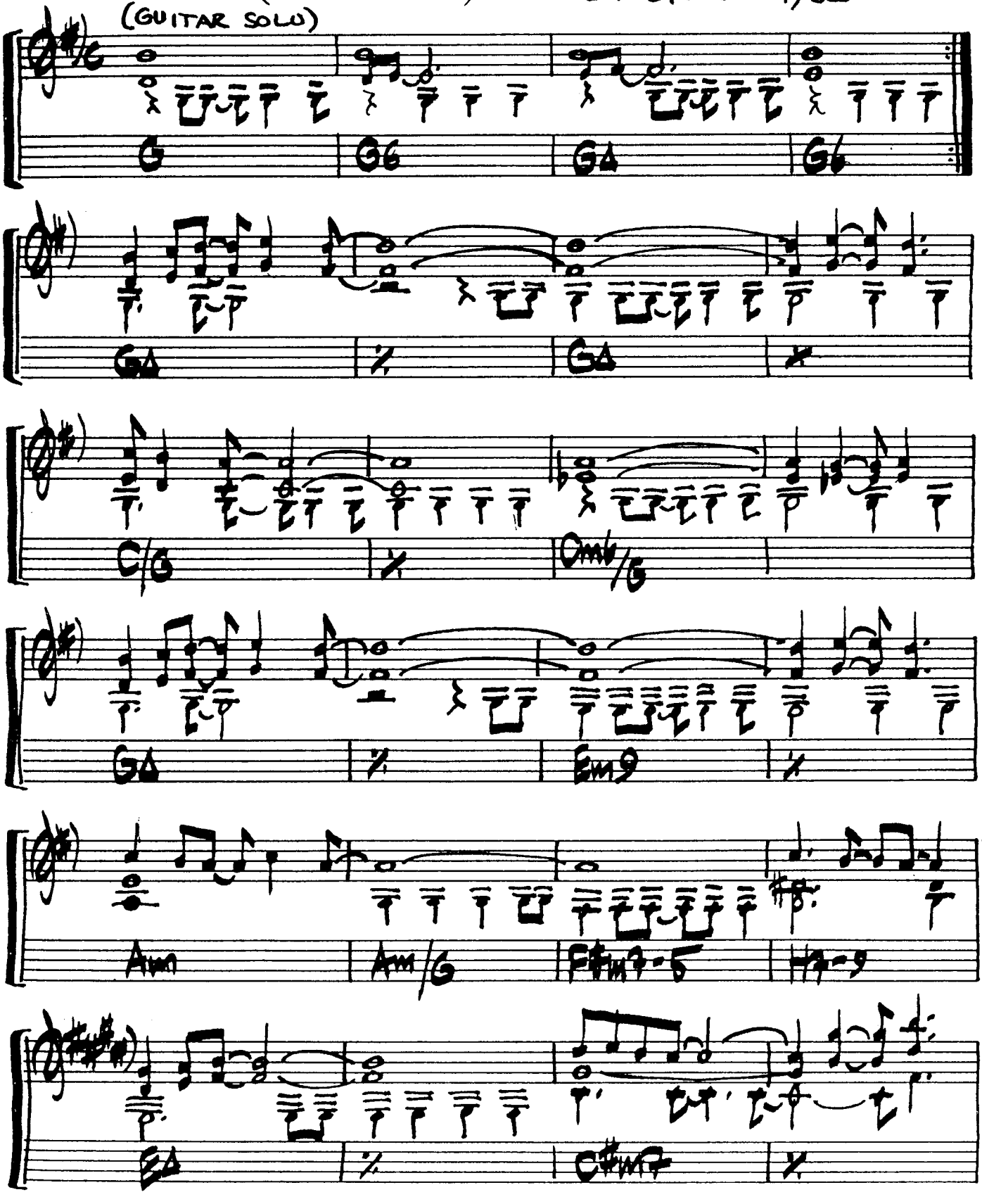
SONG FOR KATIE

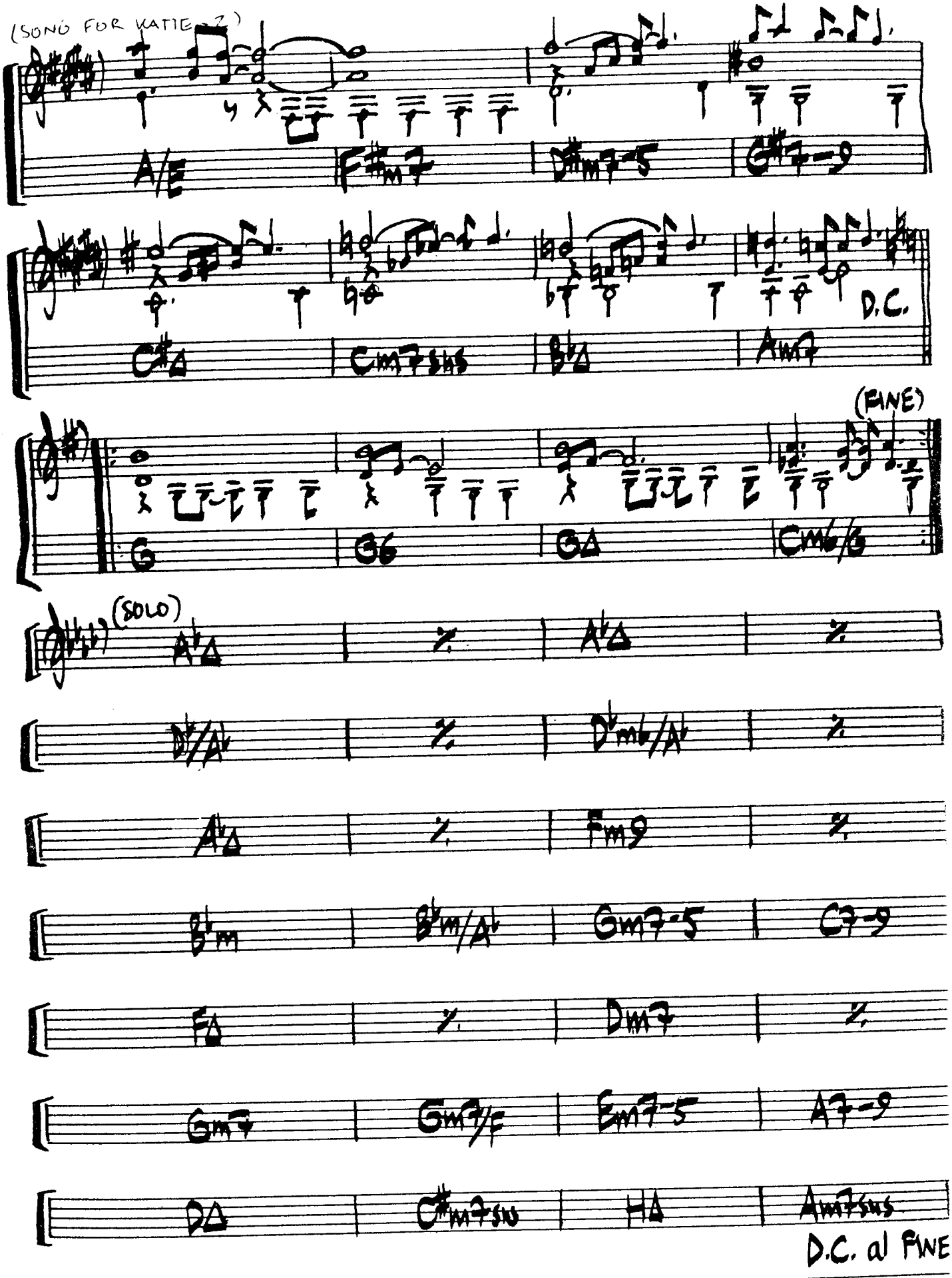
WRITTEN BY:
LARRY CARLTON

("SOFT FUNK")

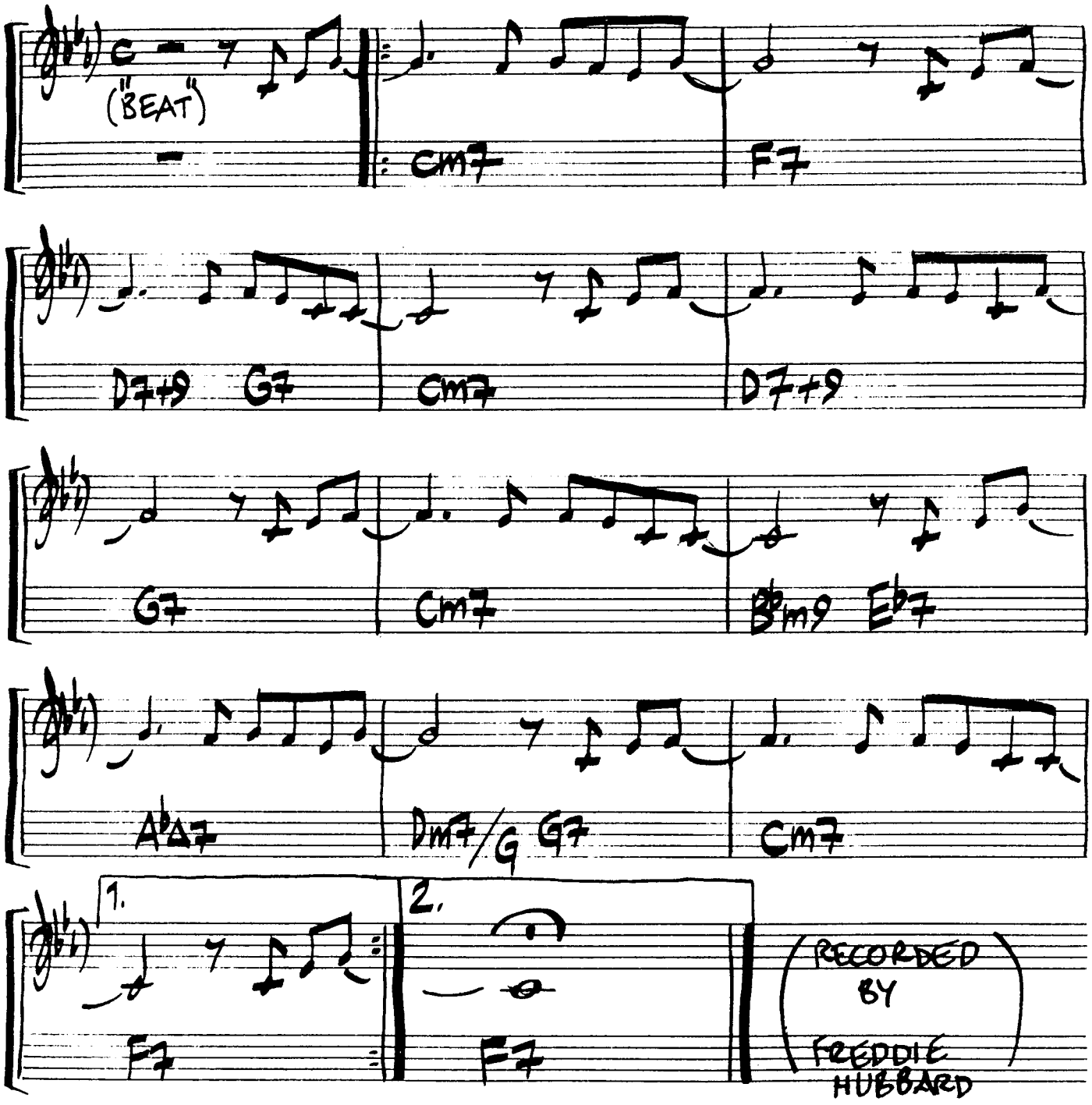
(FROM THE RECORD: "SLEEPWALK" ~ LARRY CARLTON ~ 1982)

(GUITAR SOLO)



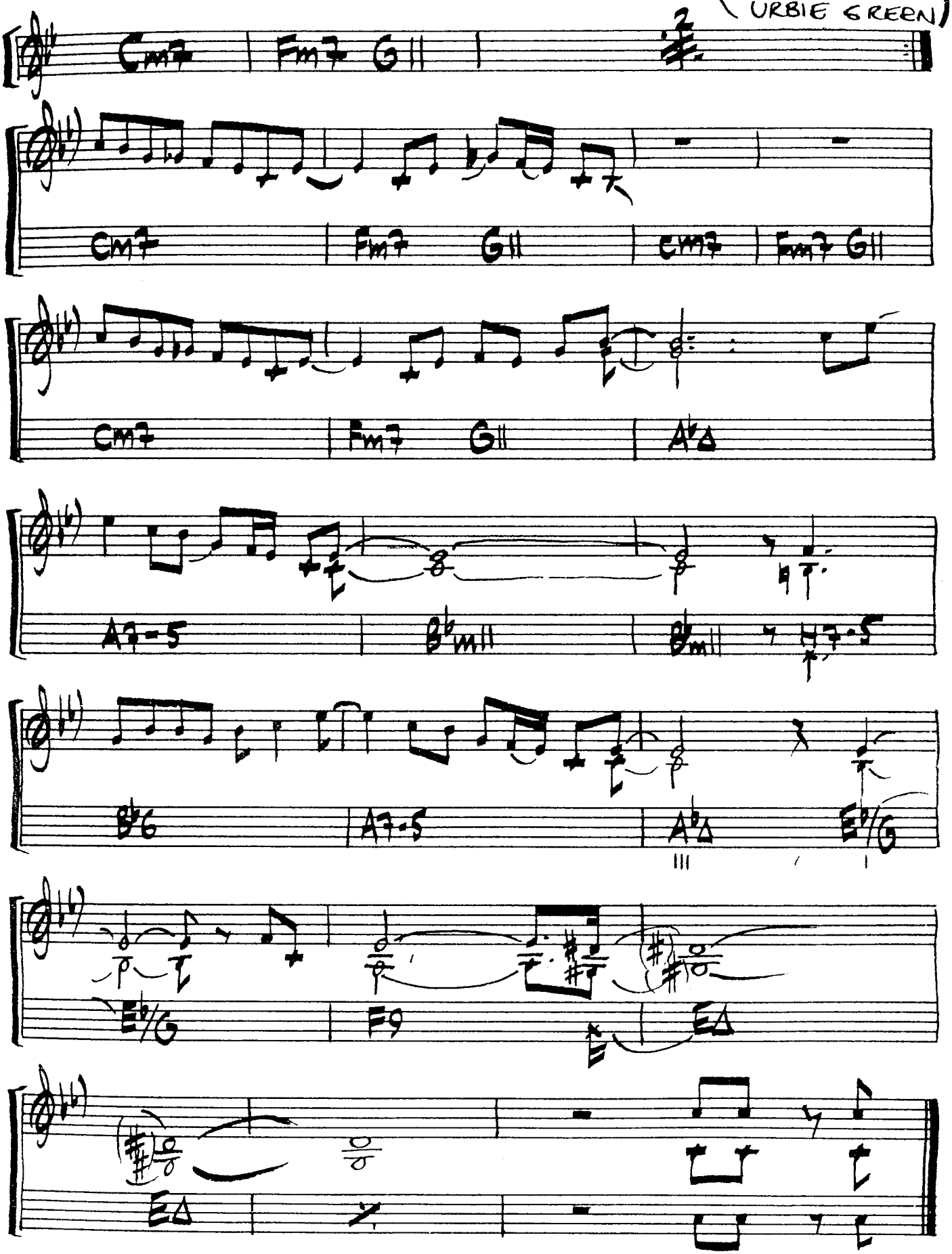

(SONG FOR KATIE - 2)
A/E
F#m7
D#m7-5
G#7-9
C#Δ
C#m7sus
BbΔ
AΔ
D.C.
(FINE)
G
G6
GΔ
Cm6/G
(SOLO)
AbΔ
Db/Ab
Dbm6/Ab
AbΔ
Fm9
Bbm
Bbm/Ab
Gm7-5
C7-9
FΔ
Dm7
Gm7
Gm7/F
Em7-5
A7-9
DΔ
C#m7sus
HΔ
Am7sus
D.C. al FINE

STORM

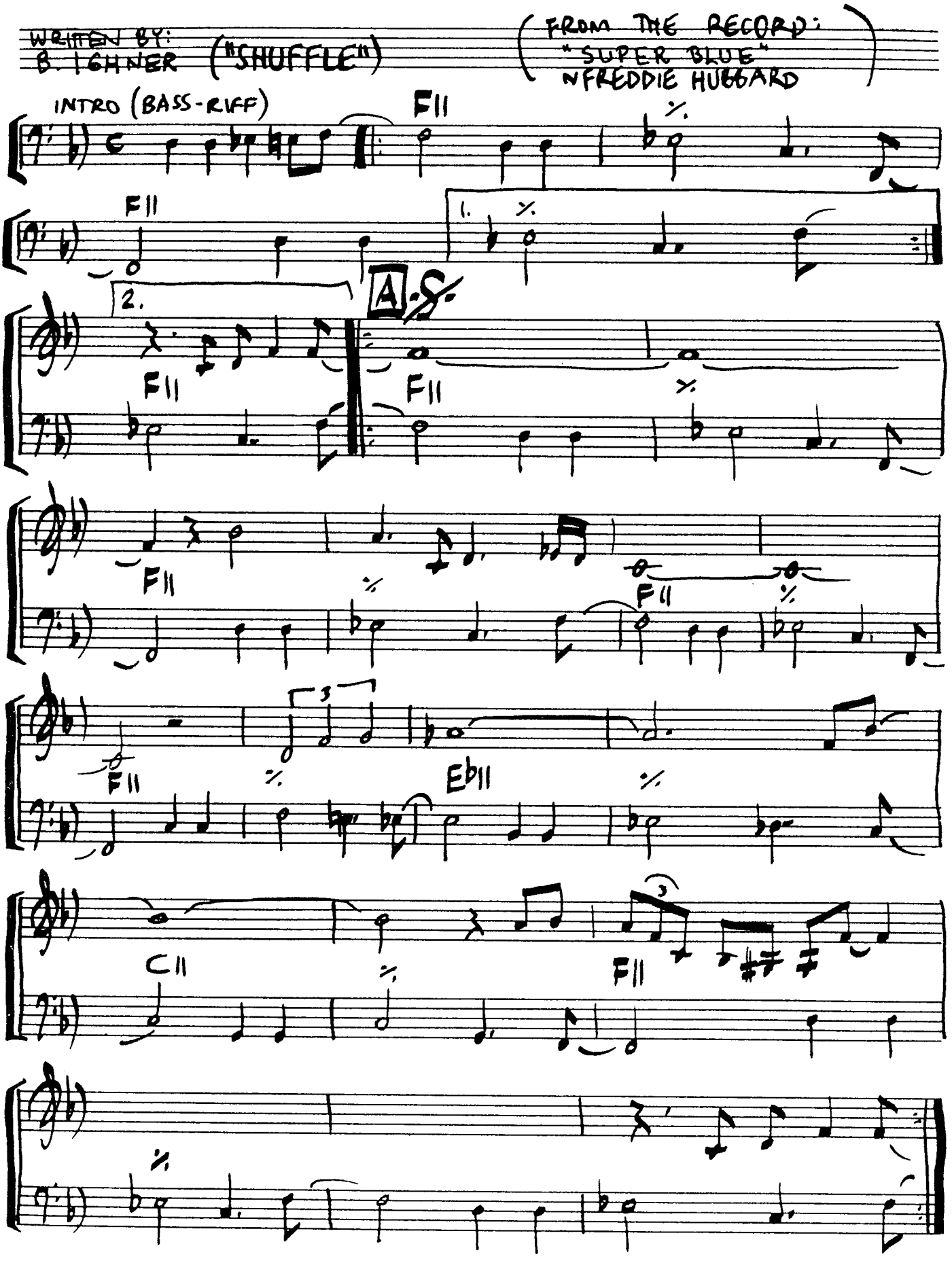

("BEAT")
Cm7
F7
D7+9
G7
Cm7
D7+9
G7
Cm7
Bbm9
Eb7
AbΔ7
Dm7/G
G7
Cm7
1.
F7
2.
F7
(RECORDED BY FREDDIE HUBBARD)

SWEET LUCY

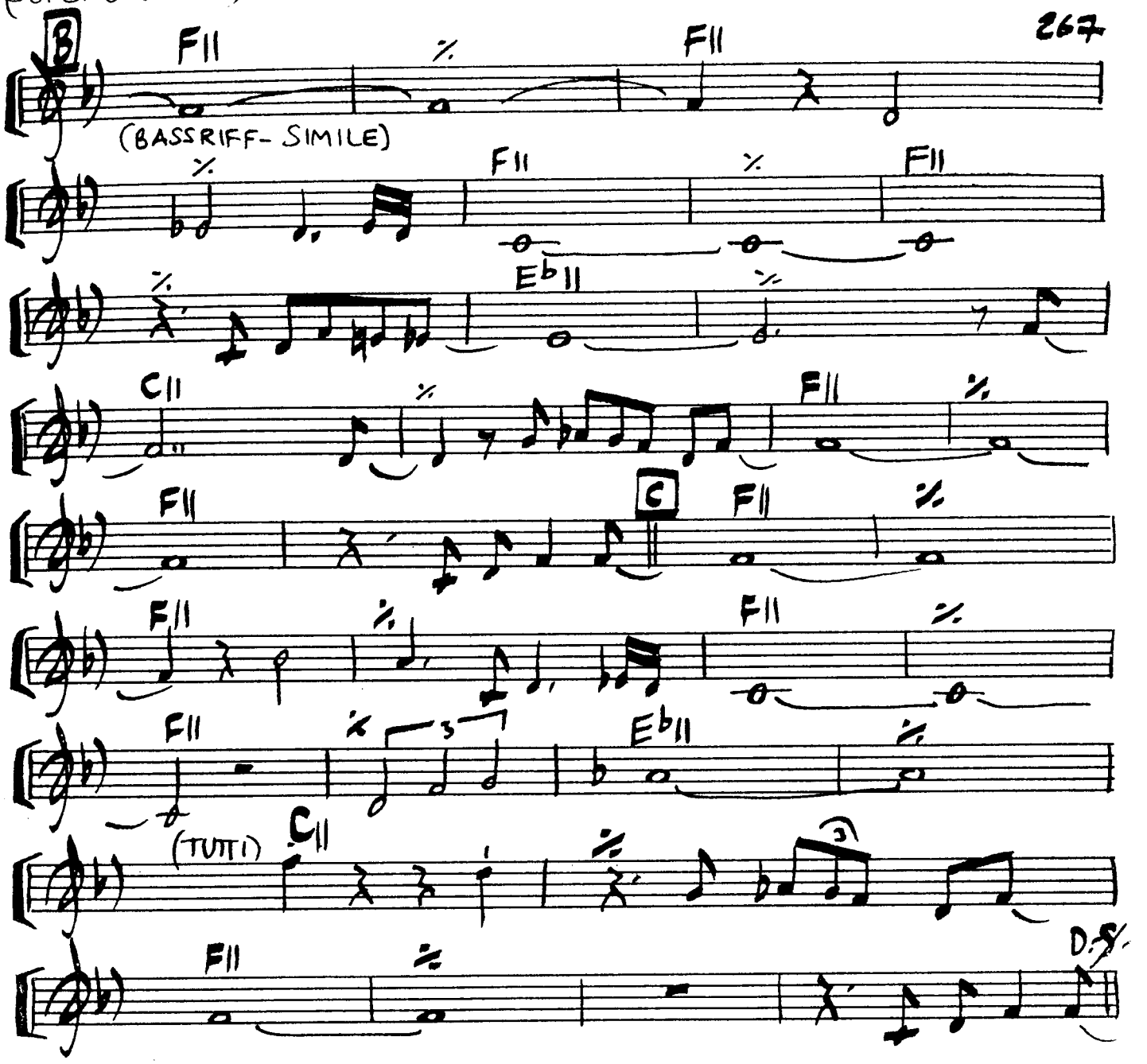
(RECORDED BY: URBIE GREEN)



SUPER BLUE


WRITTEN BY:
B. IGHNER ("SHUFFLE")
(FROM THE RECORD: "SUPER BLUE" W/FREDDIE HUBBARD)
INTRO (BASS-RIFF)
F11
1.
2.
A.S.
F11
F11
F11
F11
F11
Eb11
C11
F11

(SUPERBLUE-2)



SURE ENOUGH

WRITTEN BY: RICHARD PAGE, STEVE GEORGE, JOHN LANG & TOM SCOTT

(FROM THE RECORD: "DESIRE" ~ TOM SCOTT)

("BEAT") (Repeat 3X)

Hm7 Aadd9/C# (2X SAX) Hm7 Aadd9/C# H11 (2X F#m7)

Dadd9/F# GΔ9 (SAX) Dadd9/F# GΔ9 (x) Em7

A

1. WE ARE THE SAME
(1) YOU ARE THE PLAY
3. GIRL, BECOME

WE'VE GOT THE RIGHT, TAKE IT
NOW WANNA WALK IN IT
FOR ME THE REAL MA-GIC

Em7 D Hm7 CΔ Em7 D Hm7 CΔ Am7 Hm7

2. WE ARE ALIVE
(2) WE HAVE SURVIVED
(3) TWO HEARTS ARE ONE

LIKE INNOCENT CHIL-DREN
SO LET THIS DAWN BEGIN
IT WILL BE EVER- LAS-TING

Em7 D Hm CΔ Em7 D Hm7 C Am7 Hm7

B

Em7 F#m7 H11 Hm7

OH, WHEN WE'VE GOT SO FAR TO GO AND IT TAKES SO LONG

G11 CΔ F#7+9

DON'T YOU WORRY 'BOUT A THING (YEAH)

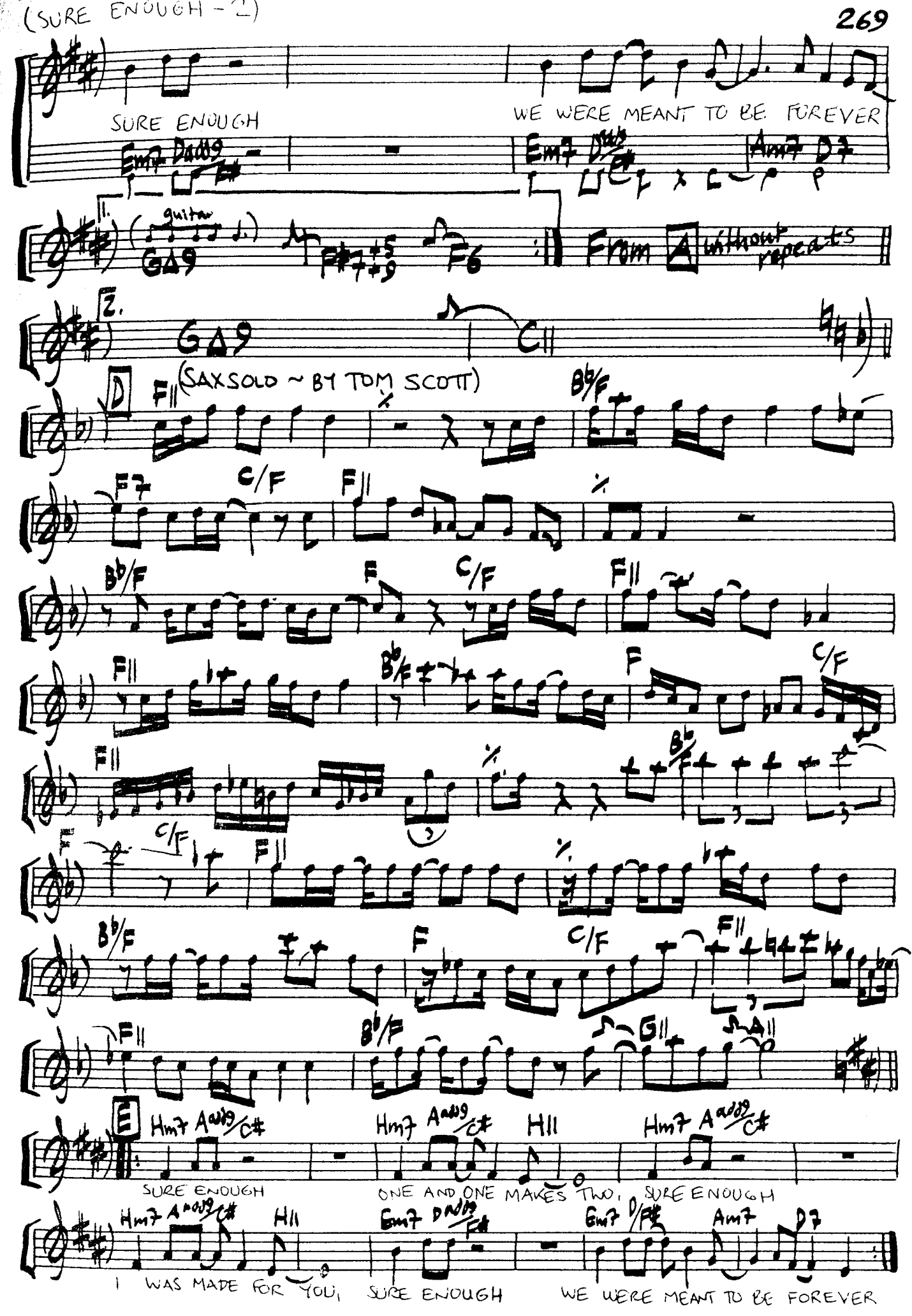
C (eg. 8va)

SURE ENOUGH (CAUSE) ONE AND ONE MAKES TWO

Hm7 Aadd9/C# Hm7 Aadd9/C# H11

Hm7 A/C# Hm7 Aadd9/C# H11

SURE ENOUGH I WAS MADE FOR YOU


SURE ENOUGH
WE WERE MEANT TO BE FOREVER
Em7 Dadd9/F#
Em7 D/F#
Am7 D7
guitar
GΔ9
F#7+5+9
F6
From A without repeats
2.
GΔ9
C11
D
F11
(SAXSOLO ~ BY TOM SCOTT)
Bb/F
F7
C/F
F11
Bb/F
F
C/F
F11
F11
Bb/F
F
C/F
F11
Bb/F
F
C/F
F11
Bb/F
F
C/F
F11
F11
Bb/F
G11
A11
E
Hm7 Aadd9/C#
Hm7 Aadd9/C#
H11
Hm7 Aadd9/C#
SURE ENOUGH
ONE AND ONE MAKES TWO, SURE ENOUGH
Hm7 Aadd9/C#
H11
Em7 Dadd9/F#
Em7 D/F#
Am7
D7
I WAS MADE FOR YOU, SURE ENOUGH
WE WERE MEANT TO BE FOREVER

SWEAT IT OUT

WRITTEN BY:
ISSEI NORO

(FROM THE RECORD:
"JIVE JIVE" ~ CASIOPEA
~ 1983)

FAST
("BEAT")

8va Bass

A11 A7

1.2.3.

4.

A

Em11 A7-9 Dm11 G13

C11 add 13 C13-9 F6

Gm11 C7-9 Fm11 Bb13 Eb11 add 13

Eb13-9 Ab6 Db11

G/Db7 Cm9

C7+5

B

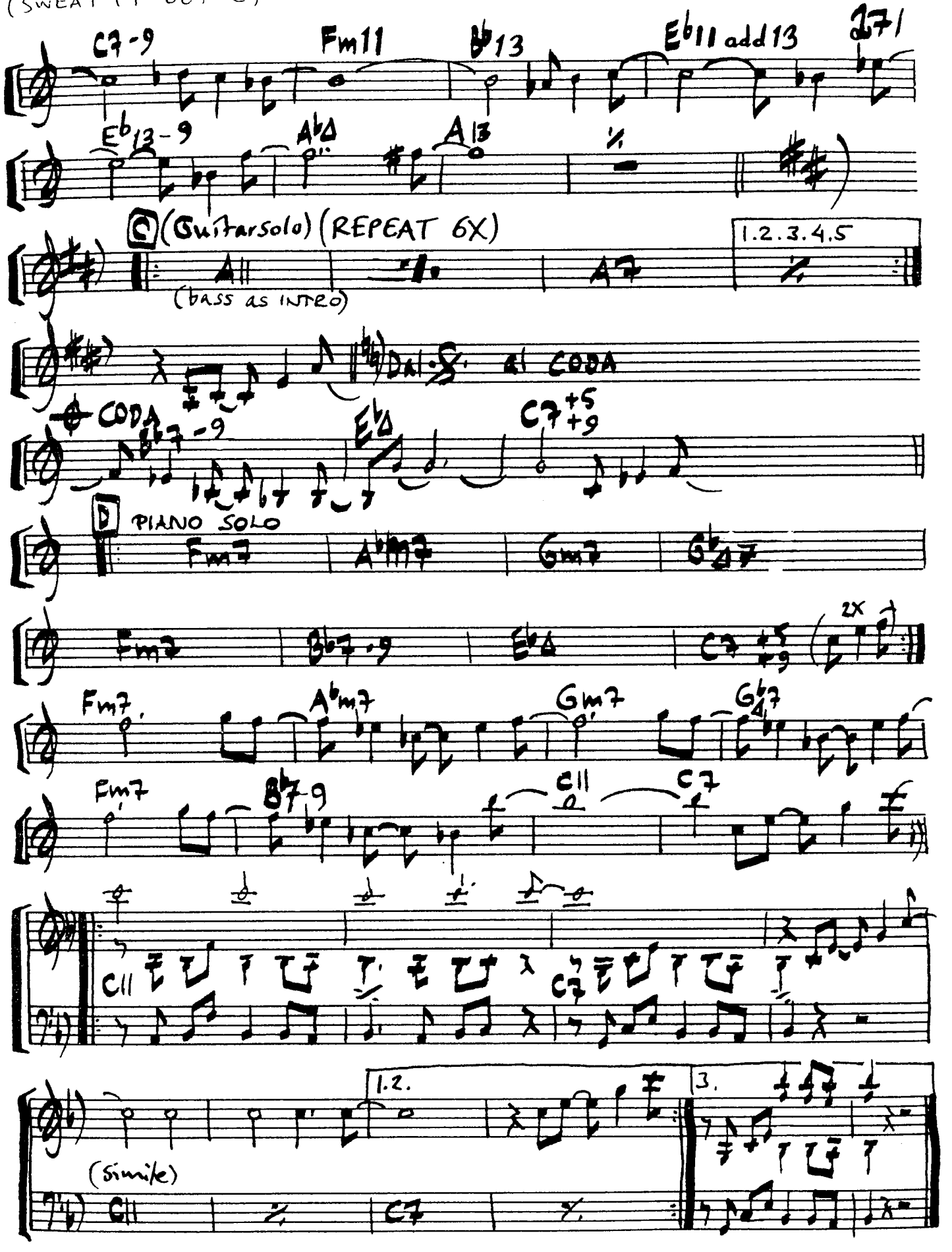
Fm7

Abm7 Gm7 Gb7 Fm7

1. Bb7-9 Eb6 C7+5/+9

2. Bb7-9 C11 C7 Gm11

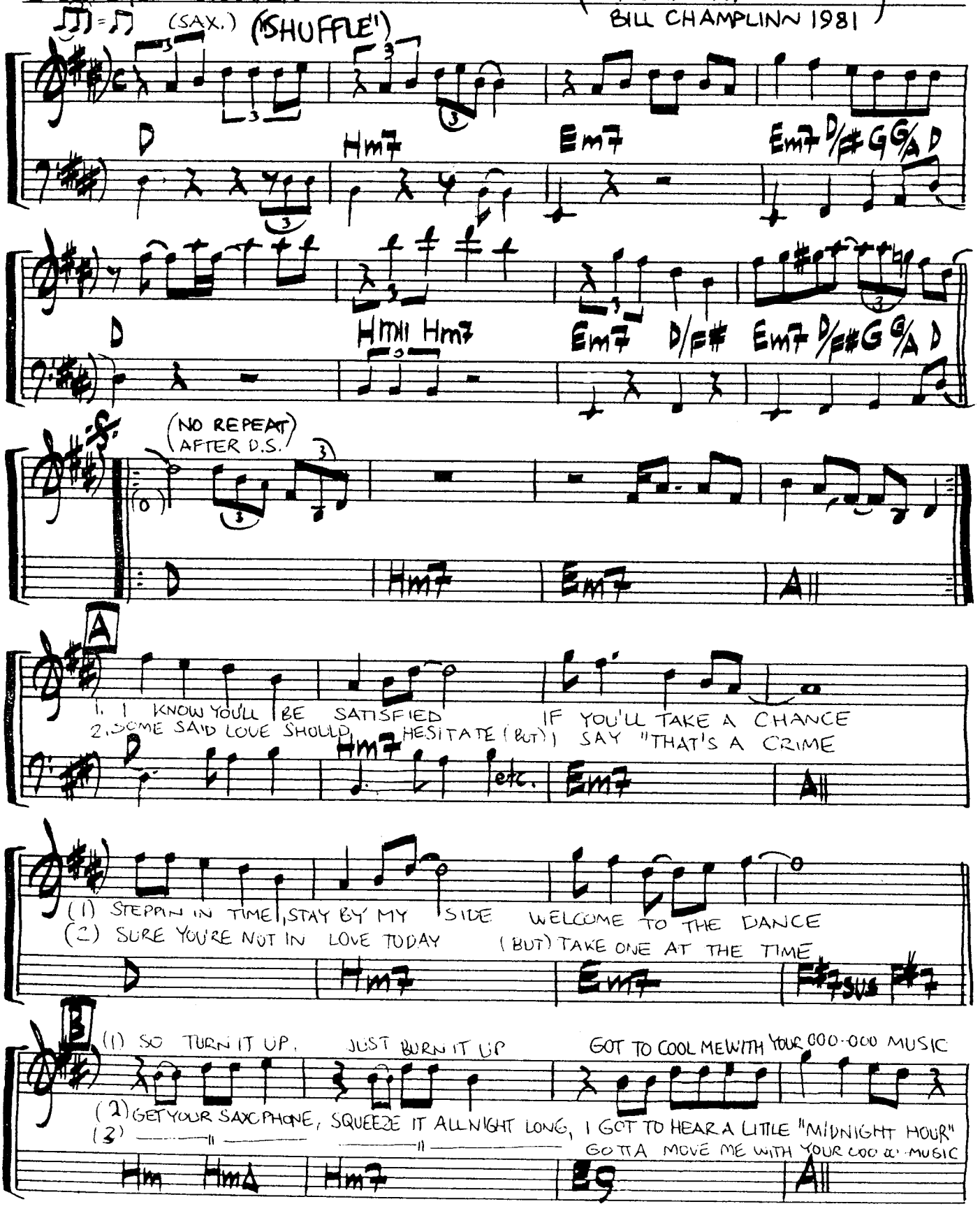
(SWEAT IT OUT-2)

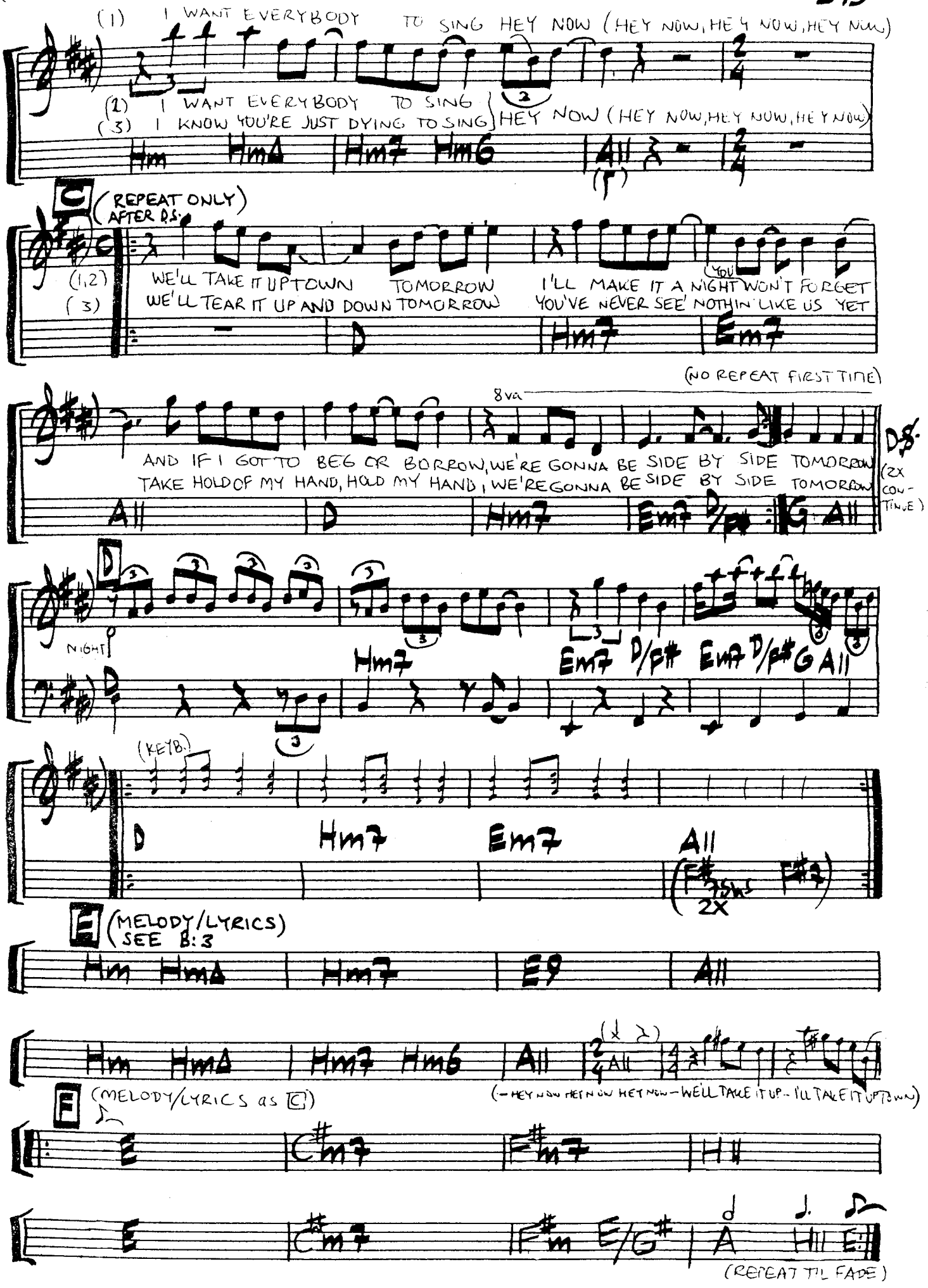


TAKE IT UPTOWN

MUSIC/LYRICS: KENNY LOGGINS, BILL CHAMPLIN

(FROM THE RECORD "RUNAWAY" ~ BILL CHAMPLIN ~ 1981)




(1) I WANT EVERYBODY TO SING HEY NOW (HEY NOW, HEY NOW, HEY NOW)
(2) I WANT EVERYBODY TO SING
(3) I KNOW YOU'RE JUST DYING TO SING
HEY NOW (HEY NOW, HEY NOW, HEY NOW)
Hm HmΔ Hm7 Hm6 A11
C (REPEAT ONLY AFTER D.S.)
(1,2) WE'LL TAKE IT UPTOWN TOMORROW I'LL MAKE IT A NIGHT (YOU) WON'T FORGET
(3) WE'LL TEAR IT UP AND DOWN TOMORROW YOU'VE NEVER SEE' NOTHIN' LIKE US YET
D Hm7 Em7
(NO REPEAT FIRST TIME)
8va
AND IF I GOT TO BEG OR BORROW, WE'RE GONNA BE SIDE BY SIDE TOMORROW
TAKE HOLD OF MY HAND, HOLD MY HAND, WE'RE GONNA BE SIDE BY SIDE TOMORROW
D.S. (2X CONTINUE)
A11 D Hm7 Em7 D/F# G A11
D
NIGHT
Hm7 Em7 D/F# Em7 D/F# G A11
(KEYB.)
D Hm7 Em7 A11
(F# 15ms F#) 2X
E (MELODY/LYRICS) SEE B:3
Hm HmΔ Hm7 E9 A11
Hm HmΔ Hm7 Hm6 A11
(– HEY NOW HEY NOW HEY NOW – WE'LL TAKE IT UP – I'LL TAKE IT UPTOWN)
F (MELODY/LYRICS as C)
E C#m7 F#m7 H11
E C#m7 F#m E/G# A H11 E
(REPEAT TIL FADE)

TALK

WRITTEN BY: MICHAEL SEMBELLO, DANNY SEMBELLO

(FROM THE RECORD: "BOSSA NOVA HOTEL" W/ MICHAEL SEMBELLO ~ 1983)

(ORIGINAL : A♭-moll) ("BALLAD")

Hm7-5 | B♭9-5 | FΔ | E♭sus | E7-5/9 | E7-5/9

A

1. HERE WE ARE AT THE END OF TRY - ING
2. (THE) FIRE'S GONE AND MY HEART GROWS HEAVY

Am7 | A♭o

(1) LOOKING OUT AT THE REST OF OUR LIVES
(2) NO MORE WORDS NO MORE REASONS FOR WHY

FΔ | Dm7 | G11

(1) WE TOOK THE ROAD TO THE END OF ROMANCE
(2) (Y) NOT A TEAR IS THERE LEFT FOR CRY - ING

Am7 | B♭/A♭

(1) TO THE PLACE BROKEN HEARTS GO TO DIE
(2) LET THESE ARMS HOLD US CLOSE ONE LAST TIME SO WE TALK

FΔ | Dm7 | G11

B

(TALK) AND TALK, AND TALK ABOUT IT YOU DON'T EVER HEAR ME

Am7 | Dm11 | Hm7-5 E7-9 | Am7

(TALK-2)

SO WE TALK, AND TALK, AND TALK ABOUT IT IT NEVER CAME TRUE, FOR ME

E7-9 | Am11 | Dm11 | Hm7-5 E7-9

1. Am7 FΔ

2. Am7 Am6

C

I CAN FEEL ALL THE DESPERATION AS IT ALL SLIPS AWAY SO FAR

FΔ9 | %

AWAY — THIS IS MORE THAN A SEPARATION

Am7 | % | FΔ9

IS IT WRONG, IS IT RIGHT? (WE'VE) OPENED UP THE DOOR (BUT "FEMALE" I'AM AFRAID

FΔ9 | Hm7-5 | B♭9-5

TO FLY SO AM I, SO WE TALK

FΔ E7sus E7-5 E7-5 | Dal Segno

3.4.

Dal Segno (Repeated Chorus)

Am7 E7-9

THANK YOU

WRITTEN BY:
GREG MATHISON

(FROM THE RECORD: "BAKED POTATO SUPER LIVE" W/ GREG MATHISON PROJEKT ~ 1982)

("FUNK") (GUITAR)

(Drums) Dm7

Dm7 Dm7

A1

Dm7 Gm9 Am7+5 Am7 Dm7 Am7+5 Am7

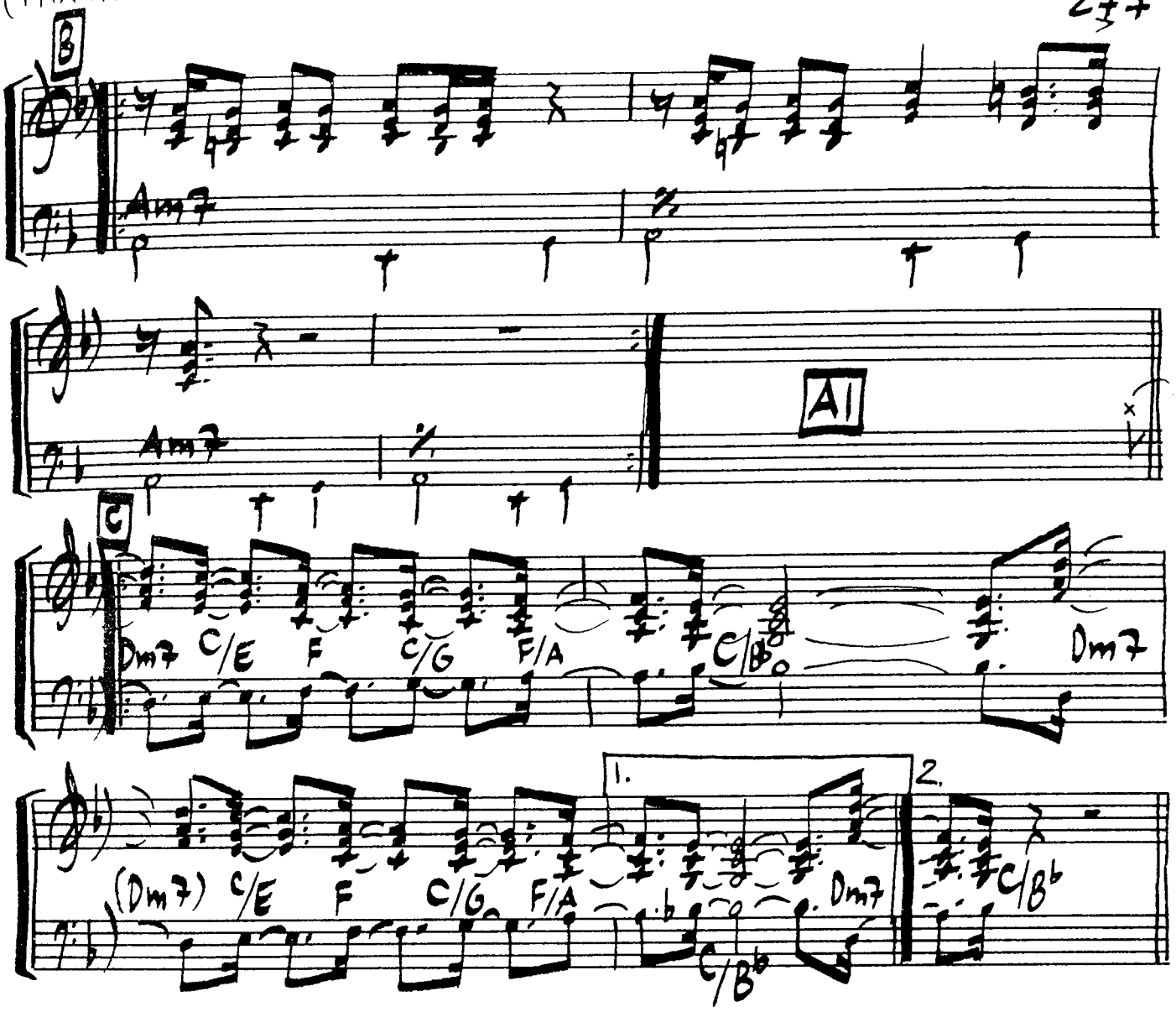
Gm7 Dm7 Gm9 Am7+5 Am7

A2

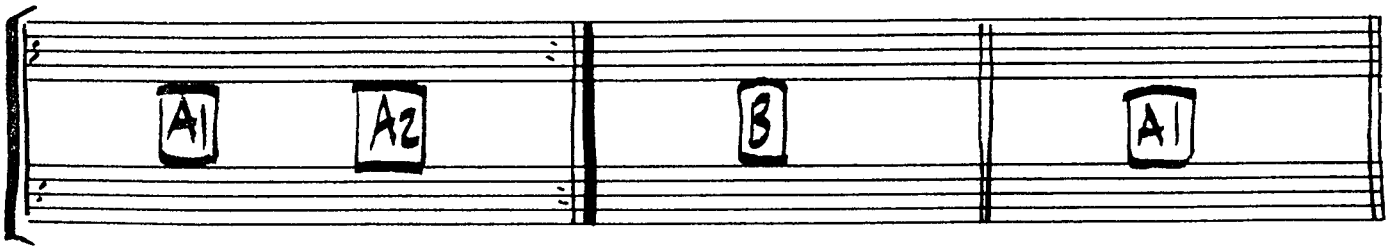
Dm7 Am7+5 Am7 Gm7 Bb Am7 Dm7 Gm9

Am7+5 Am7 Dm7 Am7+5 Am7 Gm7 Bb Am7

Dm7 Gm9 Am7+5 Am7 Dm7 Am7+5 Am7 Gm7 Am7

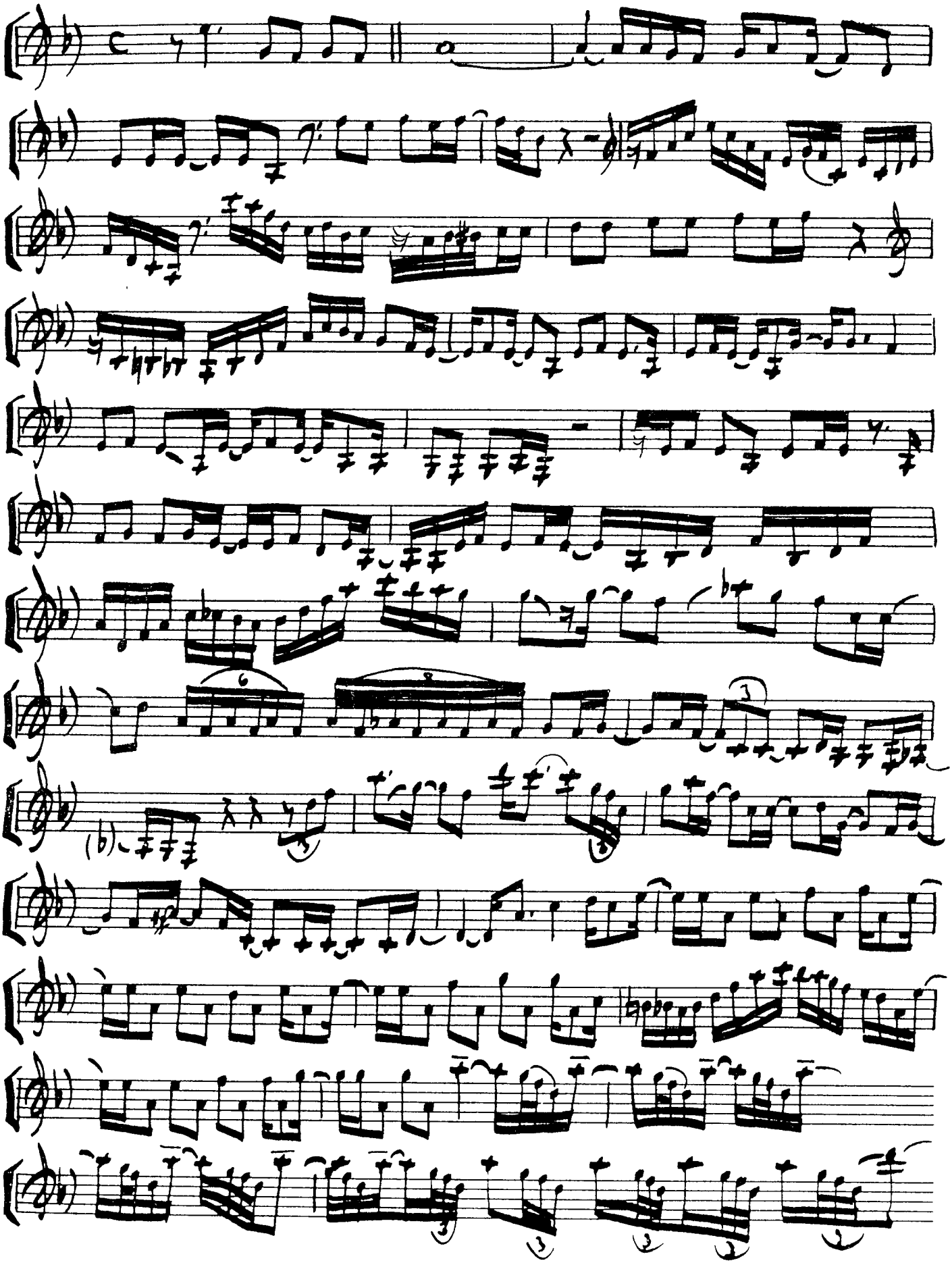


SOLO:

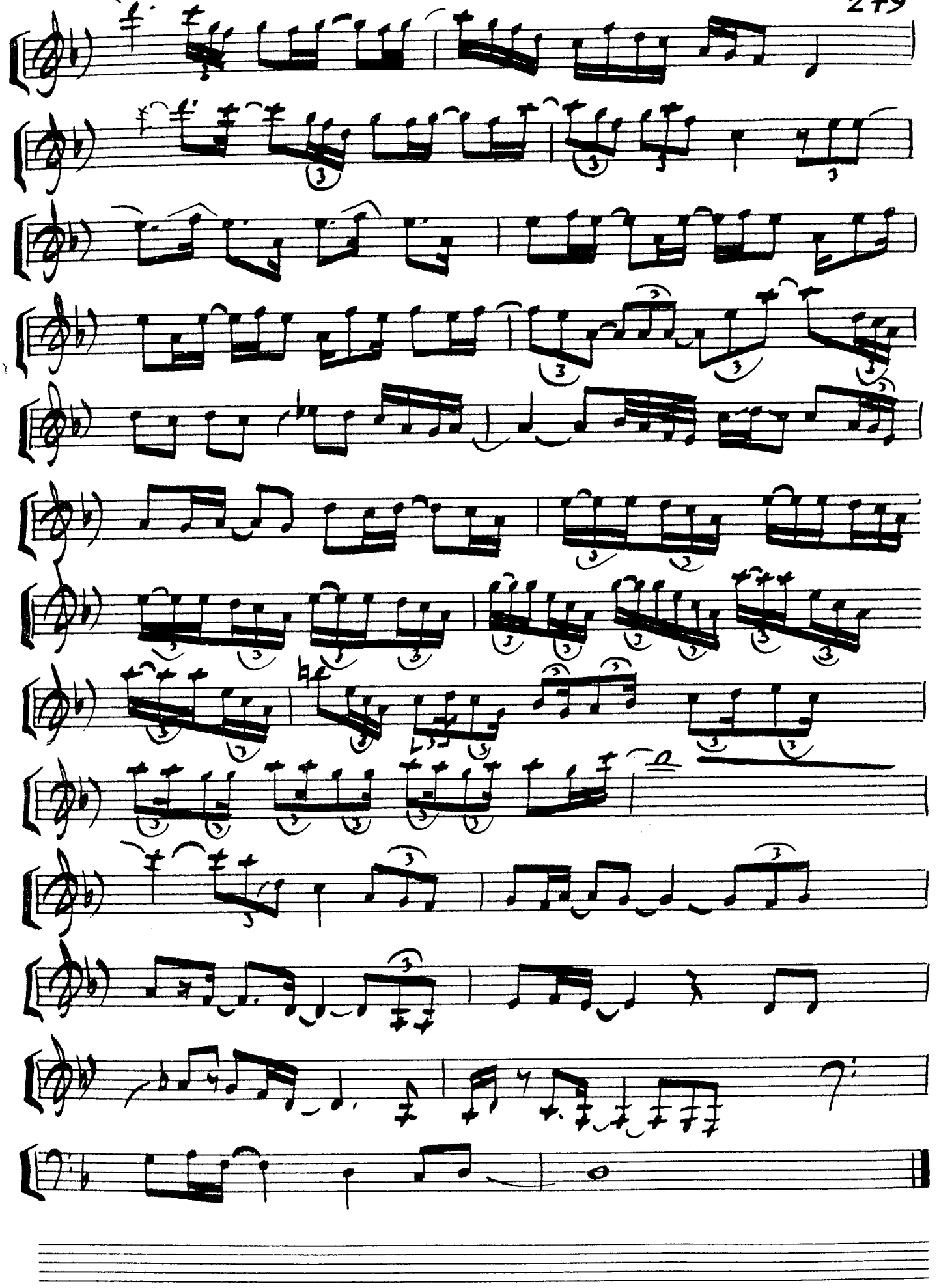


AFTER SOLO:

THANK YOU (Synthesizer solo by Greg Mathison)



(THANK YOU - SYNTESIZERSOLO 2)

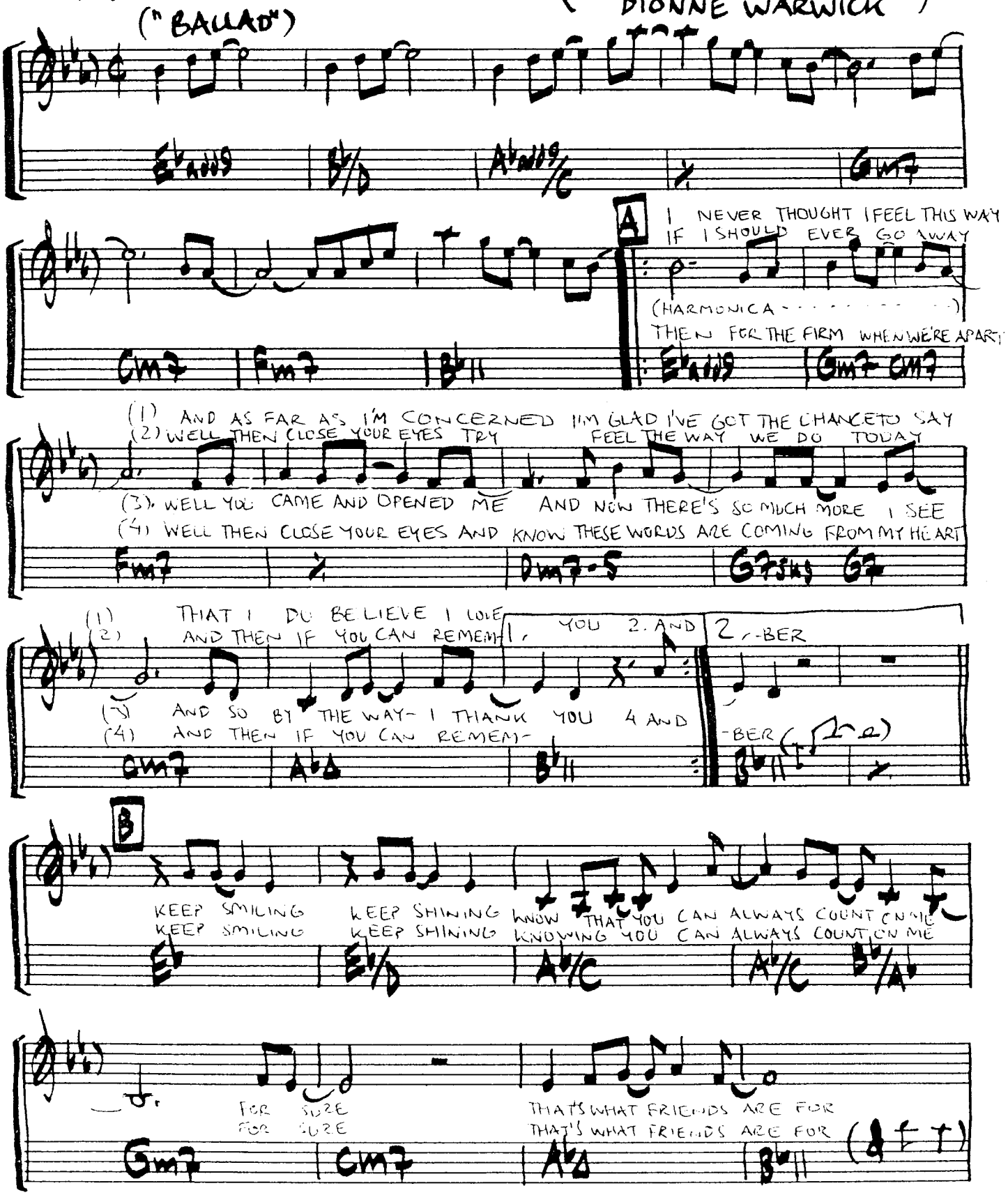


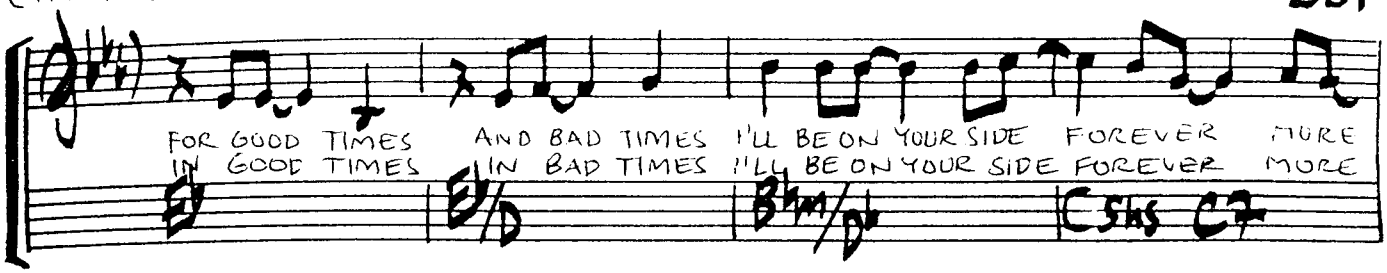
THAT'S WHAT FRIENDS ARE FOR

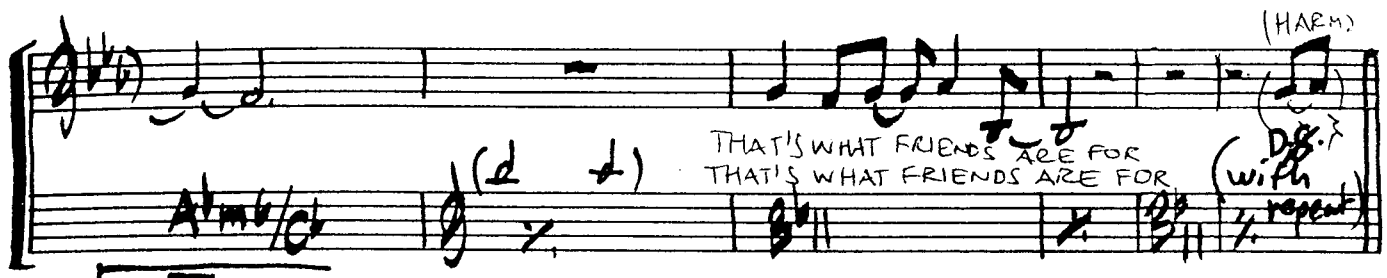
WRITTEN BY: CAROLE BAYER SAGER, BURT BACHARACH

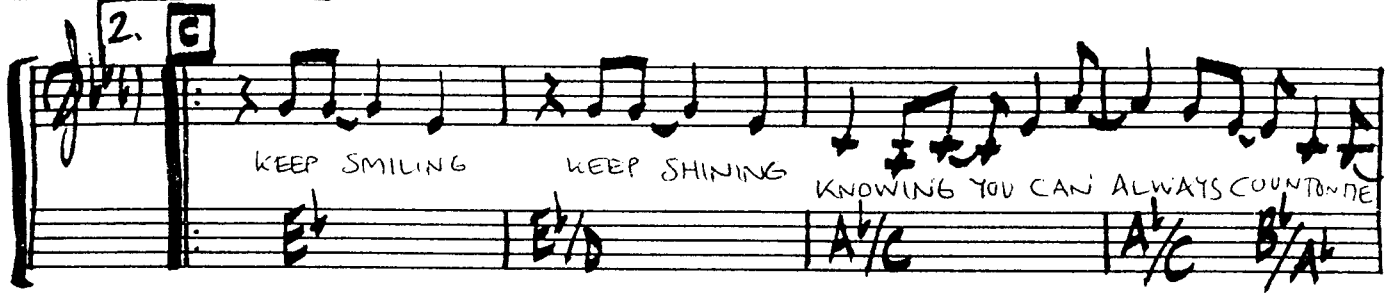
("BALLAD")

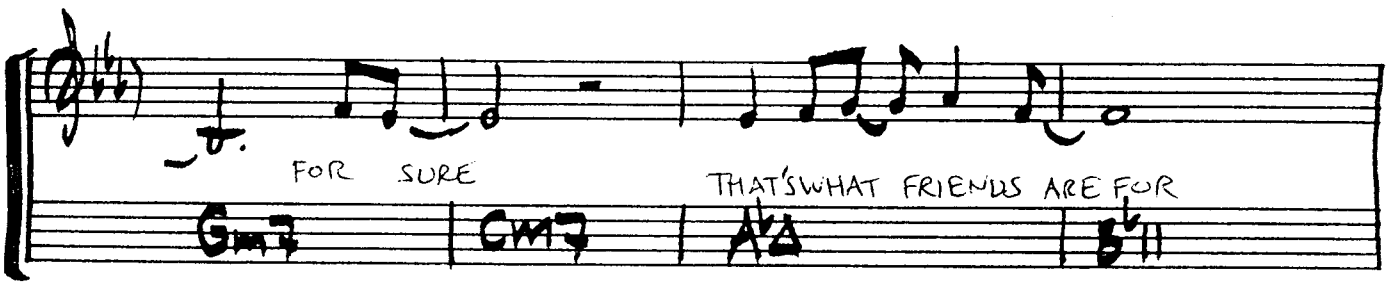
(FROM THE RECORD: "FRIENDS" ~ 1985 DIONNE WARWICK)

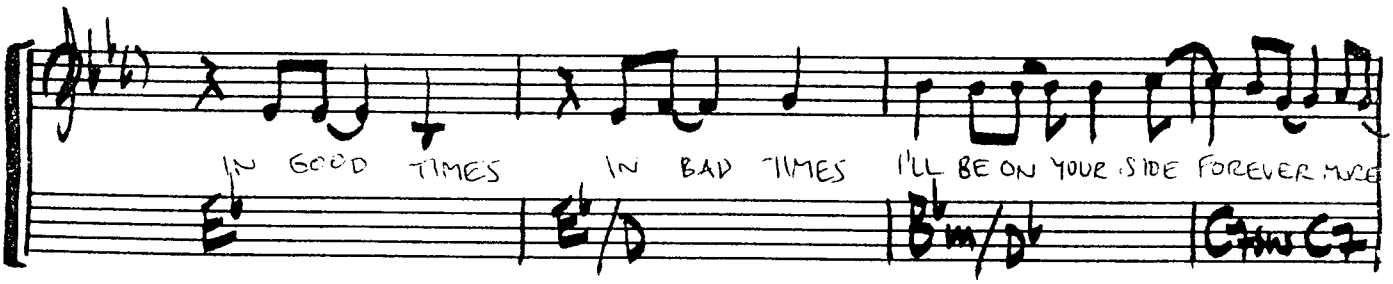


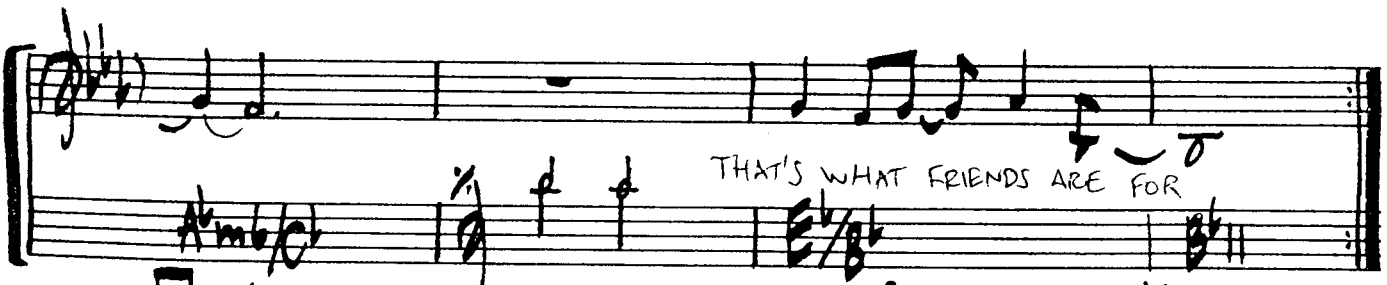

FOR GOOD TIMES AND BAD TIMES I'LL BE ON YOUR SIDE FOREVER MORE
IN GOOD TIMES IN BAD TIMES I'LL BE ON YOUR SIDE FOREVER MORE
E♭ E♭/D B♭m/D♭ C5#5 C7

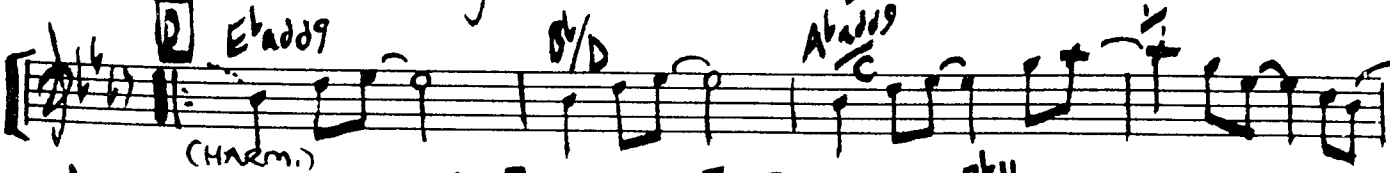

(HARM.)
THAT'S WHAT FRIENDS ARE FOR
THAT'S WHAT FRIENDS ARE FOR
A♭m6/C♭ B♭11 B♭11
D.S.
(with repeat)


2.
C
KEEP SMILING KEEP SHINING KNOWING YOU CAN ALWAYS COUNT ON ME
E♭ E♭/D A♭/C A♭/C B♭/A♭


FOR SURE
THAT'S WHAT FRIENDS ARE FOR
Gm7 Cm7 A♭Δ B♭11


IN GOOD TIMES IN BAD TIMES I'LL BE ON YOUR SIDE FOREVER MORE
E♭ E♭/D B♭m/D♭ C5#5 C7


THAT'S WHAT FRIENDS ARE FOR
A♭m6/C♭ E♭/B♭ B♭11


D
E♭add9
B♭/D
A♭add9/C
(HARM.)

Gm7 Cm7 Fm7 B♭11
(REPEAT TIL FADE

THERE'S NO EASY WAY

WRITTEN BY:
BARRY MANN

(FROM THE RECORD:
"IT'S YOUR NIGHT" ~
~JAMES INGRAM ~ 1983)

("BALLAD")

Eb | Eb/D | Ab/C | Abm6/Cb

1. I HELD HER CLOSE TO ME 'CAUSE I KNOW SHE BREAKS SO EA-
2. (1) LIED (AND) TOLD HER SHE'D BE FINE THOUGH WE BOTH KNEW IT WAS JUST

Eb | Fm7 | Eb/G | Ab | Bb/Ab

(1) — SI-LY AND THEN I TOLD HER BUT I KNEW NO MATTER HOW I
(2) A LINE I HAD TO DO IT (CAUSE) I'D A-SAID ANYTHING TO

Gm7 Cm7 | Ab9/11 | Eb9/11/G | Fm7 Eb/G

3. (4) I THOUGHT THAT SHE'D BREAK DOWN BUT SHE

(1) TRIED TO CONSOLE HER SHE'D JUST DO THE BEST SHE COULD ( ) BUT
(2) HELP ME GET THROUGH IT THEN SHE REACH OUT FOR MY HAND AND HER

Ab△9 | Eb (add9 → 8) | Fm7 | Eb/G

(3) SMILED AT ME AND NEVER MADE A SOUND AND I GUESS SHE UNDERSTOOD

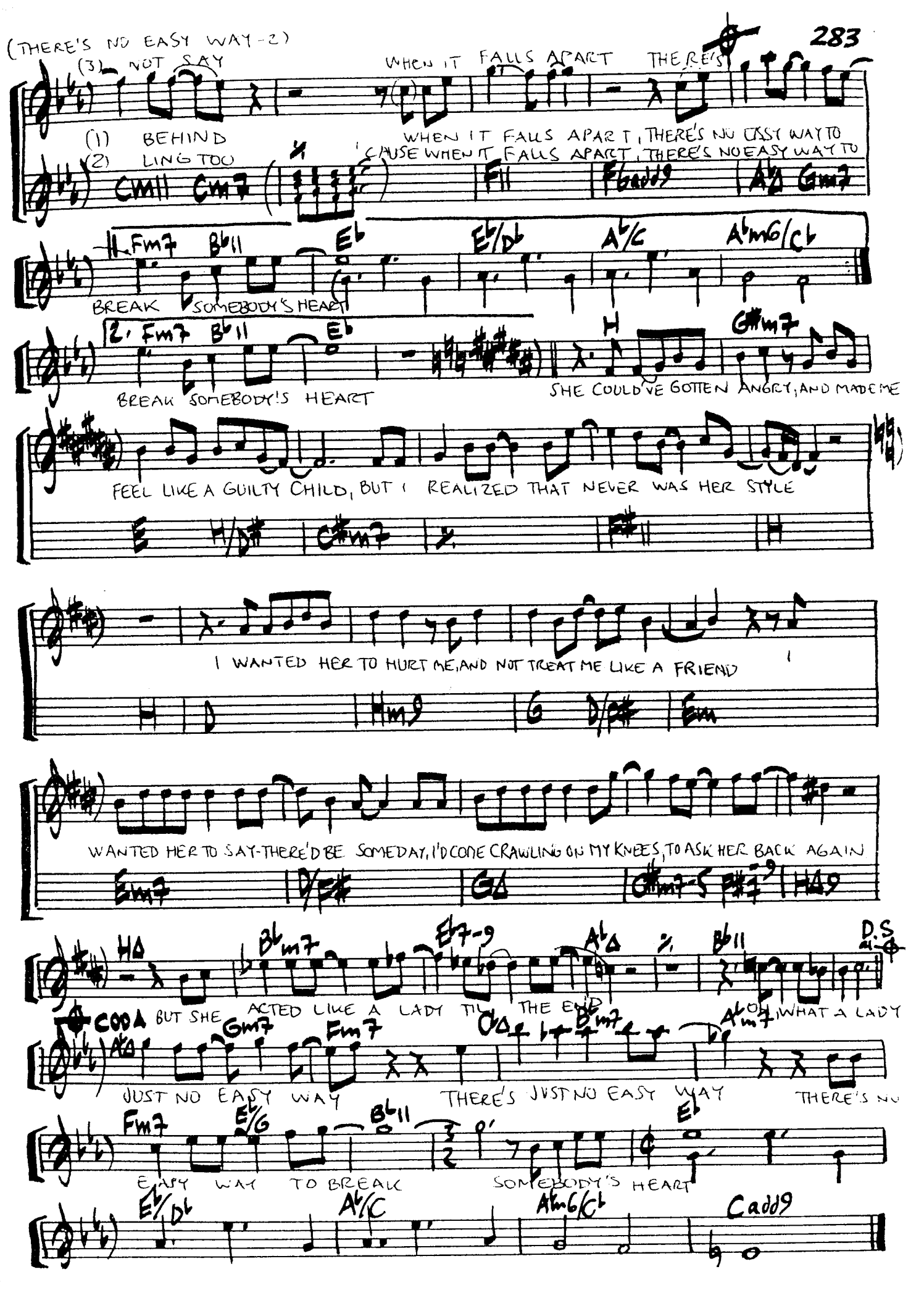
(1) THERE ARE TIMES THE BEST IS NO DAMN GOOD, AND NO MATTER HOW YOU TRY
(2) SIMPLE TOUCH WAS MORE THAN I COULD STAND, AND I HAD TO TURN AWAY

Ab Bb/Ab | Gm7 Cm7 | D7b | Bb11

(3) IN HER WAY CAUSE HER SILENCE TOLD ME EVERYTHING SHE COULD

(1) TO BE KIND THERE'S ALWAYS STILL A PART OF YOU YOU LEAVE
(2) CAUSE I KNEW ALL THE HURT THAT SHE WAS FEELING I WAS FEE-

Eb | Bb/F | Eb/G | Ab | G7+5


(THERE'S NO EASY WAY-2)
(3) NOT SAY
WHEN IT FALLS APART THERE'S
(1) BEHIND
(2) LING TOO
WHEN IT FALLS APART, THERE'S NO EASY WAY TO
CAUSE WHEN IT FALLS APART, THERE'S NO EASY WAY TO
Cmll Cm7 Fll Fbadd9 Ab Gm7
Fm7 Bbll Eb Eb/Db Ab/C Abm6/Cb
BREAK SOMEBODY'S HEART
Fm7 Bbll Eb
BREAK SOMEBODY'S HEART
H C#m7
SHE COULD'VE GOTTEN ANGRY, AND MADE ME
FEEL LIKE A GUILTY CHILD, BUT I REALIZED THAT NEVER WAS HER STYLE
E H/D# C#m7 F#ll H
I WANTED HER TO HURT ME, AND NOT TREAT ME LIKE A FRIEND
H D Hm9 G D/F# Em
WANTED HER TO SAY-THERE'D BE SOMEDAY, I'D COME CRAWLING ON MY KNEES, TO ASK HER BACK AGAIN
Em7 D/F# G C#m7-5 F#7 HΔ
HΔ Bbm7 Eb7-9 AbΔ Bbll D.S.
BUT SHE ACTED LIKE A LADY TIL THE END
CODA
AbΔ Gm7 Fm7 GΔ Bbm7 Abm7
JUST NO EASY WAY THERE'S JUST NO EASY WAY THERE'S NO
Fm7 Eb/G Bbll Eb
EASY WAY TO BREAK SOMEBODY'S HEART
Eb/Db Ab/C Abm6/Cb Cadd9

THROUGH THE FIRE

MUSIC: DAVID FOSTER, TOM KEANE
LYRICS: CYNTHIA WEIL

(FROM THE RECORD: "I FEEL FOR YOU" CHAKA KHAN ~ 1984)

("BALLAD")

(NO REPEAT AFTER D.C.)

A

1. I LOOK IN YOUR EYES AND I CAN SEE IF LOVE SO DANGEROUSLY
2. I KNOW YOU'RE AFRAID OF WHAT YOU FEEL YOU STILL HAVE TIME TO HEE

(1) YOU'RE NOT TRUSTIN YOUR HEART TO ANYONE
(2) AND I CAN TELL IF YOU'LL ONLY LET ME TRY

(1) YOU TELL ME YOU GONNA PLAY IT SMART WE'RE THROUGH BEFORE WE START
(2) YOU TOUCHED ME AND SOMETHING IN ME KNEW WHAT I WOULD HAVE WITH YOU

(2x Fm11 Fm7 Em9)

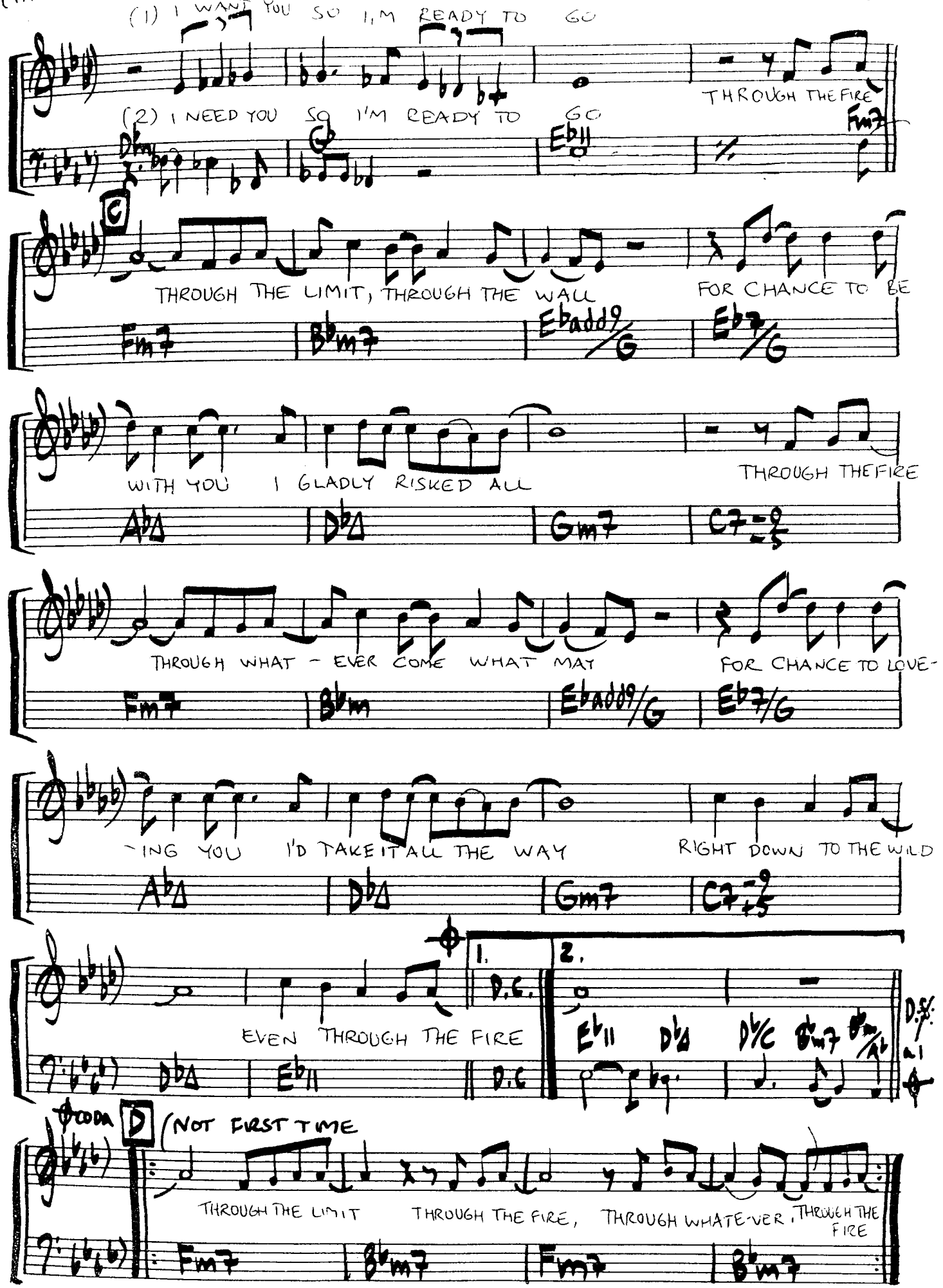
(1) BUT I BELIEVE THAT WE'VE ONLY JUST BEGUN
(2) BUT I'M NOT READY TO KISS THAT DREAM GOODBYE

B

(1) WHEN IT'S THIS GOOD THERE'S NO SAYIN "NO"
(2) WHEN IT'S THIS SWEET, THERE'S NO SAYIN "NO"

(3. GUITAR SOLO)

(THROUGH THE FIRE-2)



TONIGHT, TONIGHT

MUSIC/LYRICS: DAVID FOSTER/RAY KENNEDY (HÄMTAD FRÅN LP:N "RUNAWAY")
ADDITIONAL LYRICS: BILL CHAMPLIN ~ BILL CHAMPLIN - 1981

("BALLAD") Cm Gm Fm7 B♭11 Dm7

A 1. LOVE 2. I 3. YOU LOST TRIED HER TO ARE MY

Am Gm7 C11 F Gm F

(1) WAY AGAIN. I STAYED AT HOME A-
(2) LET YOU GO TIME AFTER TIME
(3) HAPPI-PINESS ONE KISS CAN CHANGE THE PAST.

Hm7/E Em7 E♭Δ % D11

(1) NOTHER SLEEPLESS NIGHT HERE BY A TE - LEPHONE THAT NEVER SEEMS TO
(2) I LOST MY MIND SUDDENLY LATE LAST NIGHT YOU FINALLY CALLED AND
(3) CAST IT ALL A - WAY NOTHIN WILL E - VER CHANGE THE WAY I FEEL AND

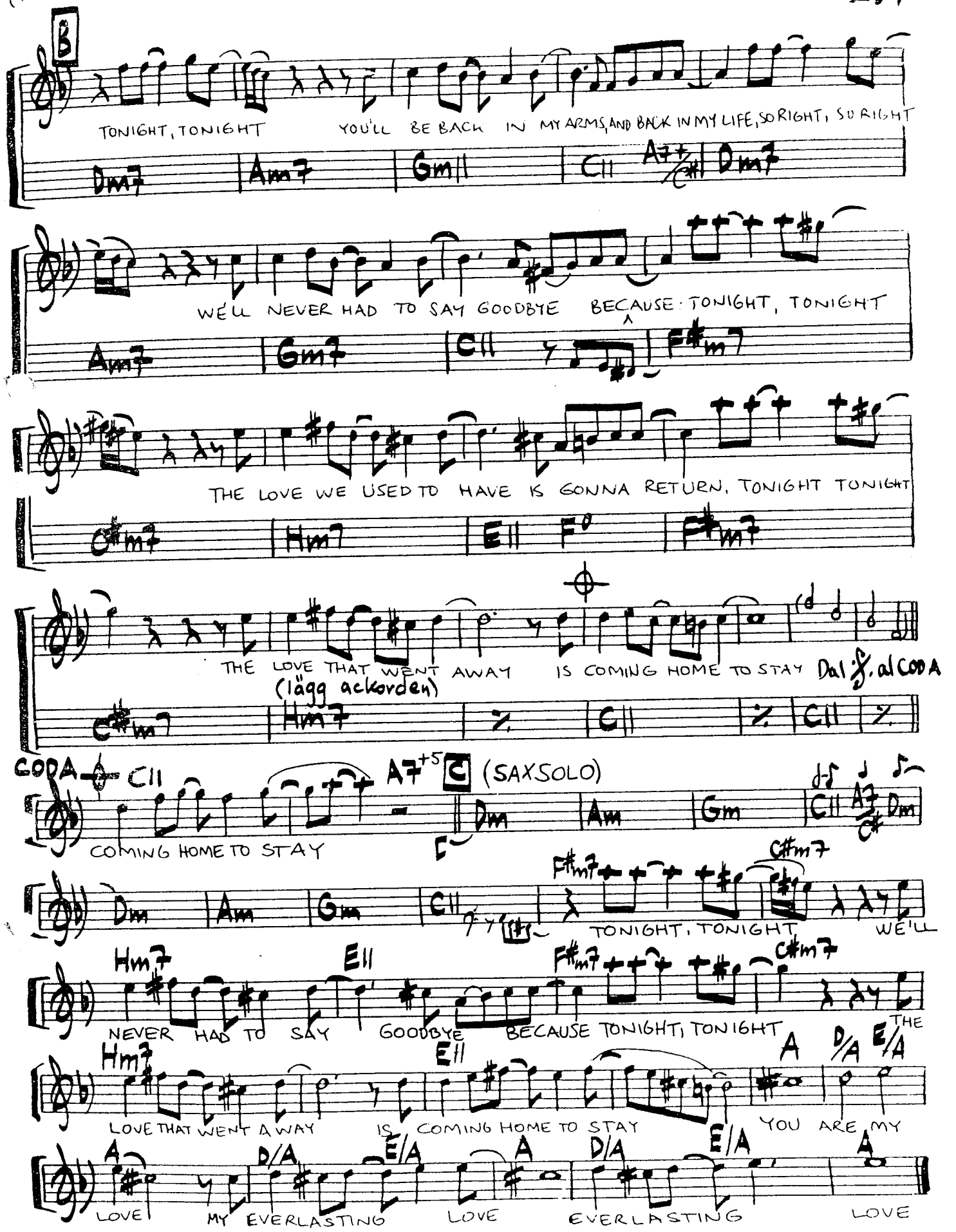
D7 C/E D7/F# Gm Gm % Gm7-5 %

1. (1) RING A RAY OF HOPE IN TO A MAN SO ALL ALONE.

F/C Am Dm7 Gm7 C11 C7

2.3 (2) ALL MY DREAMS CAME TRUE TODAY - YOU'RE COMING HOME TO STAY
(3) I CAN HARDLY WAIT TO SEE YOU'RE COMING HOME AT LAST.

F/C Am7 Dm7 Gm7 Am7 B♭ B♭Δ B♭ A7/C#


B
TONIGHT, TONIGHT YOU'LL BE BACK IN MY ARMS, AND BACK IN MY LIFE, SO RIGHT, SO RIGHT
Dm7 Am7 Gm11 C11 A7+/C# Dm7
WE'LL NEVER HAD TO SAY GOODBYE BECAUSE TONIGHT, TONIGHT
Am7 Gm7 C11 F#m7
THE LOVE WE USED TO HAVE IS GONNA RETURN, TONIGHT TONIGHT
C#m7 Hm7 E11 F° F#m7
THE LOVE THAT WENT AWAY IS COMING HOME TO STAY Dal 𝄋, al CODA
(lägg ackorden)
C#m7 Hm7 % C11 % C11 %
CODA C11 A7+5 C (SAXSOLO)
COMING HOME TO STAY
Dm Am Gm C11 A7/C# Dm
Dm Am Gm C11 F#m7 C#m7
TONIGHT, TONIGHT WE'LL
Hm7 E11 F#m7 C#m7
NEVER HAD TO SAY GOODBYE BECAUSE TONIGHT, TONIGHT THE
Hm7 E11 A D/A E/A
LOVE THAT WENT AWAY IS COMING HOME TO STAY YOU ARE MY
A D/A E/A A D/A E/A A
LOVE MY EVERLASTING LOVE EVERLASTING LOVE

TOO YOUNG

MUSIC/LYRICS: DAVID FOSTER, JAY GRAYDON, STEVE KIPNER, DONNY OSMOND

(FROM THE RECORD: "LIGHTING UP THE NIGHT" ~ JACK WAGNER ~ 1985)

("BALLAD")

Gm7 | % | Gm7/C | C

Fm7 | % | Fm7/Bb | Bb7

A

1. HELLO LOVE IT'S BEEN WAY TOO LONG
2. I GOTTA NEED TO TELL YOU I KNOW THAT I WAS WRONG

Gm7 (simile) | % | Gm7/C | C

(1) SINCE I RE - A - LIZED THAT YOU'RE THE MOST IMPOR- TANT THING IN MY LIFE
(2) SHOW YOU HOW I FEEL AND WHAT'S GOING ON

Fm7 | % | Fm7/Bb | Bb7

I DON'T KNOW WHAT TO SAY EXCEPT

Cm | Gm/Bb | F/A | Dsus D

S. B

3. I LOVE THAT GIRL SO MUCH BUT I DIDN'T SHOW IT
4. SUCH CHILDLESS GAMES I PLAY I FOOLED HER WITH MY TOUCH

Gm7 | Gm7/C

(simile) 5. HER SWEET SMI- LING FACE HANGS HEAVY ON MY MIND
6. ALL OF THAT PRECIOUS TIME THAT I LET SLIP BY

1. (3) STARTED SPREADING MYSELF TOO THIN, FOOLED AROUND, THOUGHT SHE DIDN'T KNOW IT

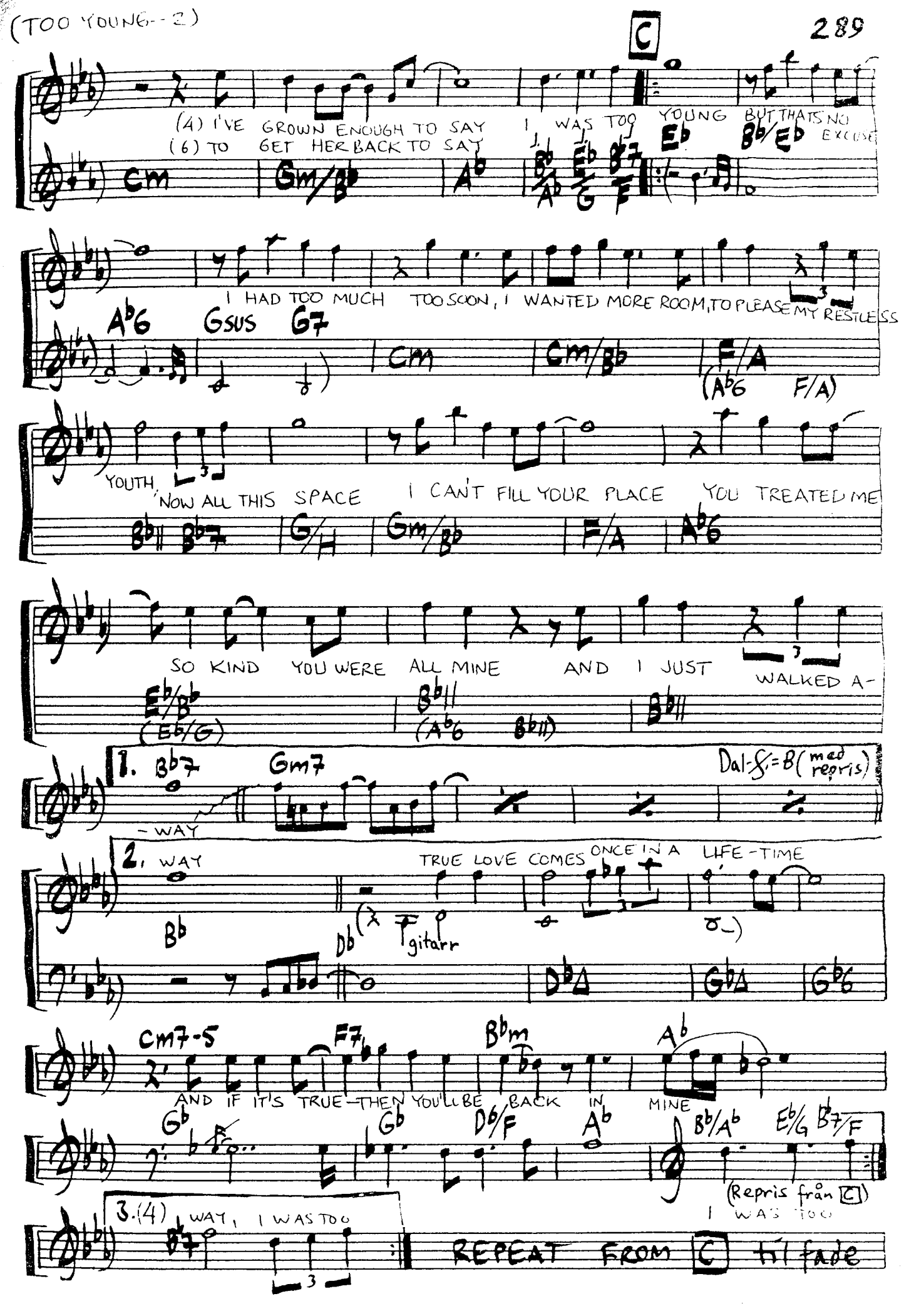
Gm7 | (Fm7/Bb) | Bb7

(5) IS THERE A WAY THAT YOU CAN TURN BACK THE HANDS OF

2.

(4) TIME HAS TAUGHT ME SO MUCH
(6) I CAN'T TAKE MUCH MORE OF THIS SO I GOTTA TRY

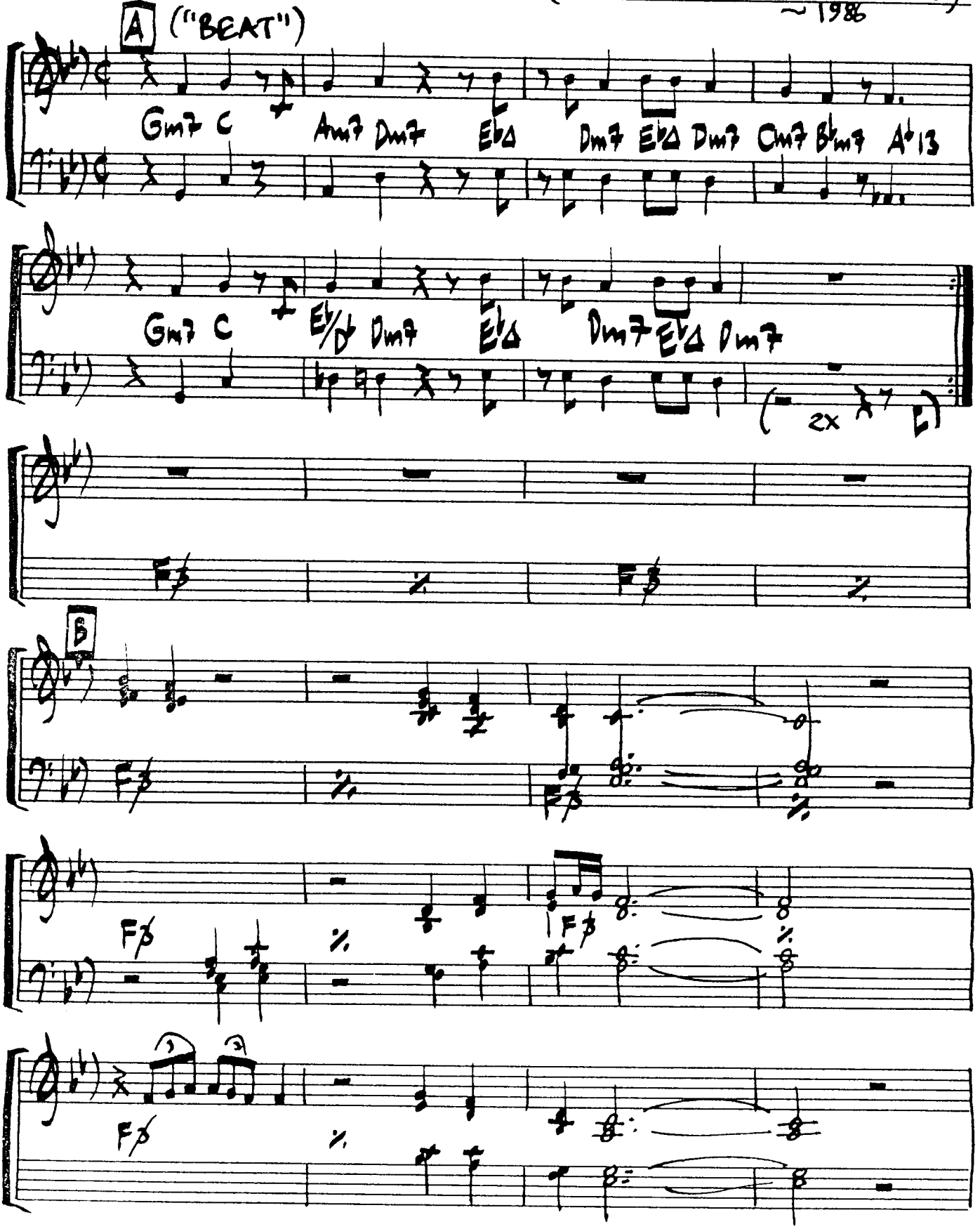
Fm7 | % | Dm7-5 | G7sus G7

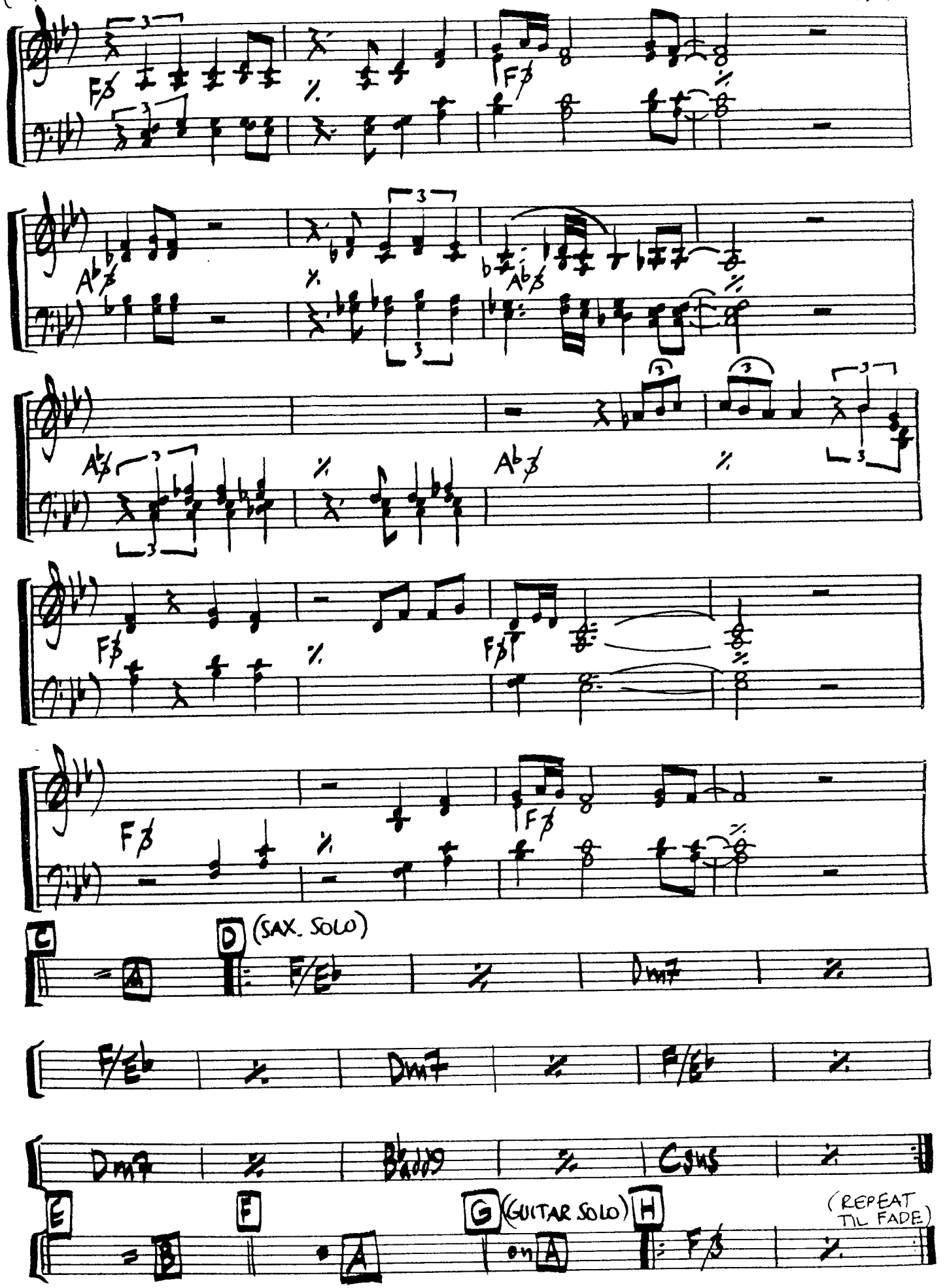

C
(4) I'VE GROWN ENOUGH TO SAY I WAS TOO YOUNG BUT THAT'S NO EXCUSE
(6) TO GET HER BACK TO SAY
Cm Gm/Bb Ab Bb/Ab Eb/G B7/F Eb Bb/Eb
I HAD TOO MUCH TOO SOON, I WANTED MORE ROOM, TO PLEASE MY RESTLESS
Ab6 Gsus G7 Cm Cm/Bb F/A (Ab6 F/A)
YOUTH, NOW ALL THIS SPACE I CAN'T FILL YOUR PLACE YOU TREATED ME
Bb Bb7 G/H Gm/Bb F/A Ab6
SO KIND YOU WERE ALL MINE AND I JUST WALKED A-
Eb/Bb (Eb/G) Bb (Ab6 Bb) Bb
1. Bb7 Gm7 Dal-S=B (med repris)
-WAY
2. WAY TRUE LOVE COMES ONCE IN A LIFE-TIME
Bb Db (gitarr) Db Gb Gb6
Cm7-5 F7 Bbm Ab
AND IF IT'S TRUE—THEN YOU'LL BE BACK IN MINE
Gb Gb Db/F Ab Bb/Ab Eb/G B7/F
(Repris från C)
3.(4) WAY, I WAS TOO I WAS TOO
Bb7
REPEAT FROM C til fade

TRAINS

WRITTEN BY:
MIKE MAINIERI

(FROM THE RECORD: "MAGNETIC" ~ STEPS AHEAD ~ 1986)




C
D
(SAX. SOLO)
E
F
G
(GUITAR SOLO)
H
(REPEAT TIL FADE)

TROUBLE IN PARADISE

WRITTEN BY: GREG MATHIESON, JAY GRAYDON, TREVOR VEITCH (FROM THE RECORD: "JARREAU" - AL JARREAU - 1983)

("LATIN") (2x)

G | CM7 | F11 | G (2x D11)

D11 | Am | G | E♭11 | D11

1. WHEN IT APPEARS YOUR LOVE IS FIN'LLY ON THE LINE
2. AND WHEN IT SEEMS AS THOUGH YOU'RE RUNNIN' OUT OF TIME

G△ | D9/F♯ | H7 | Em7 | Dm7

3. MAY YOU AL-WAYS HAVE SOMEBODY TO DEPEND ON
4. AND MAY THERE AL-WAYS BE AN ANGEL ON YOUR SHOULDER

(1) AND YOU CAN'T HOLD IT BACK MUCH LONGER
(2) THAT'S THE TIME YOU SHOULD BE STRONGER

C△ | G9/H | A7 | D11

(3) AND MAY YOUR DAYS BE CELE - BRATION
(4) TO HELP IN AWKWARD SITUA - TION.

(BRIDGE 1) WELL IF YOU CARE ABOUT IT DON'T YOU E - VER DOUBT HER LOVE

(BRIDGE 2) AND IF YOU LOVE EACH OTHER YOU NEVER NEED ANOTHER LOVE

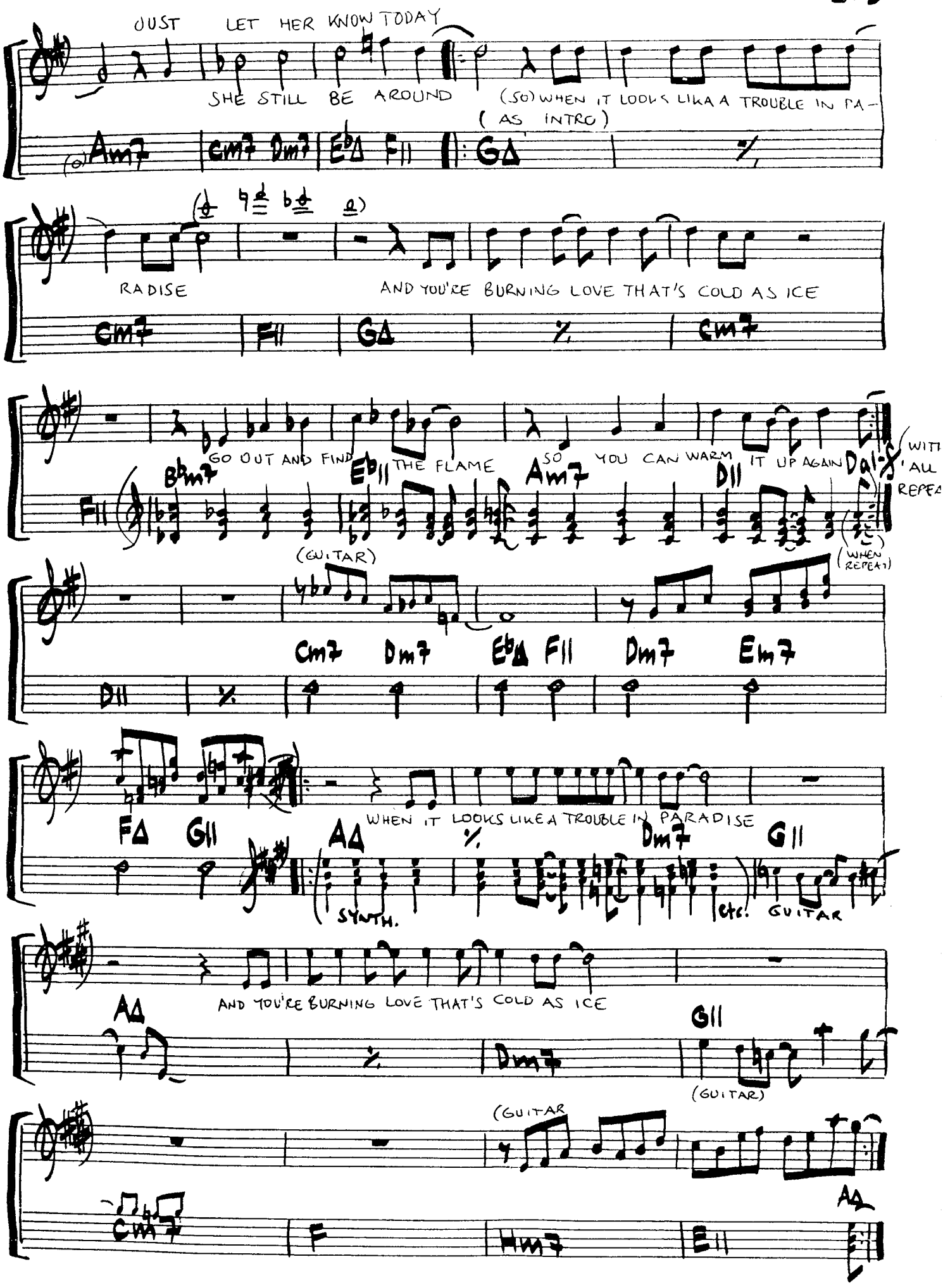
CM7 | F11

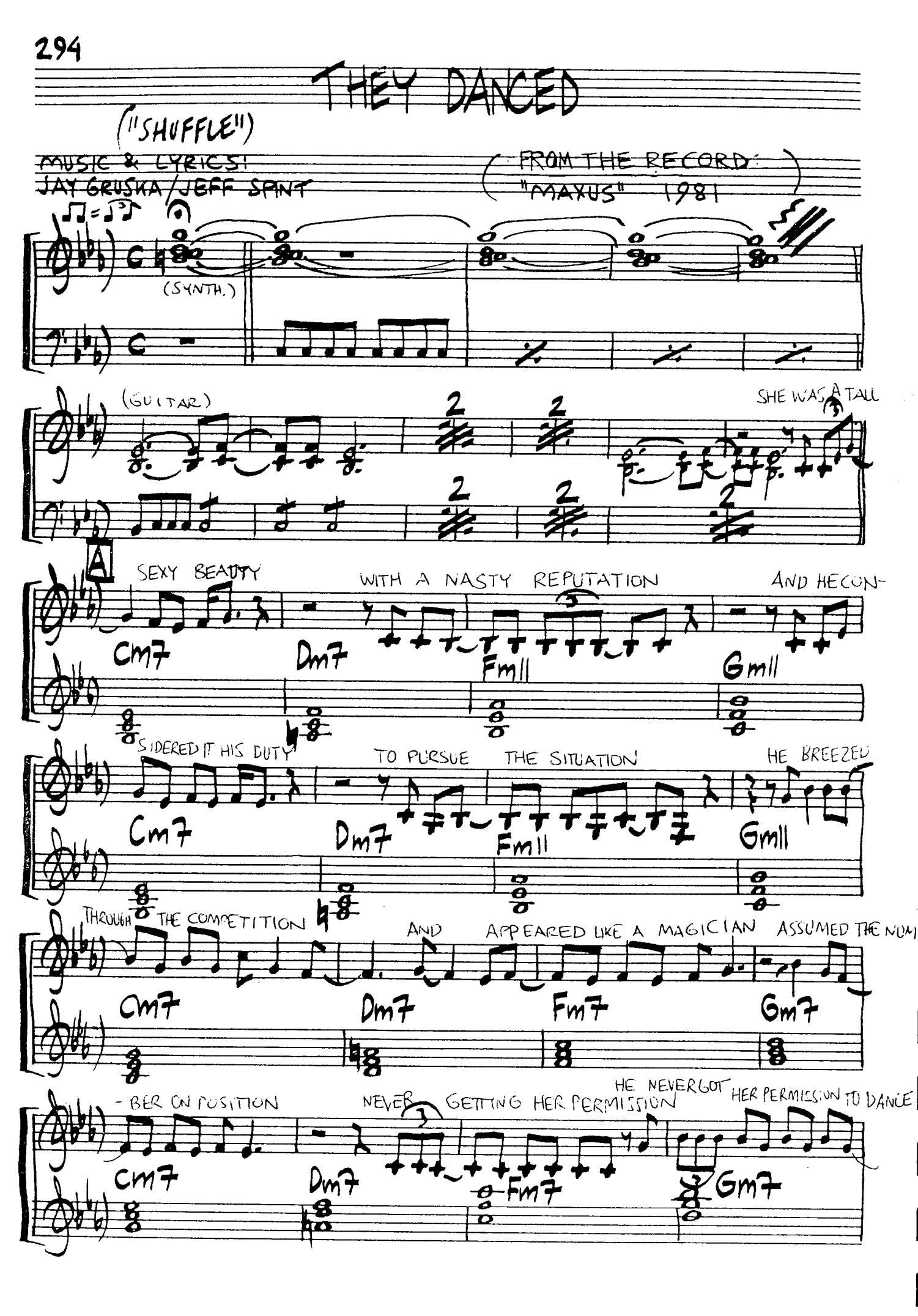
(guitar etc.)

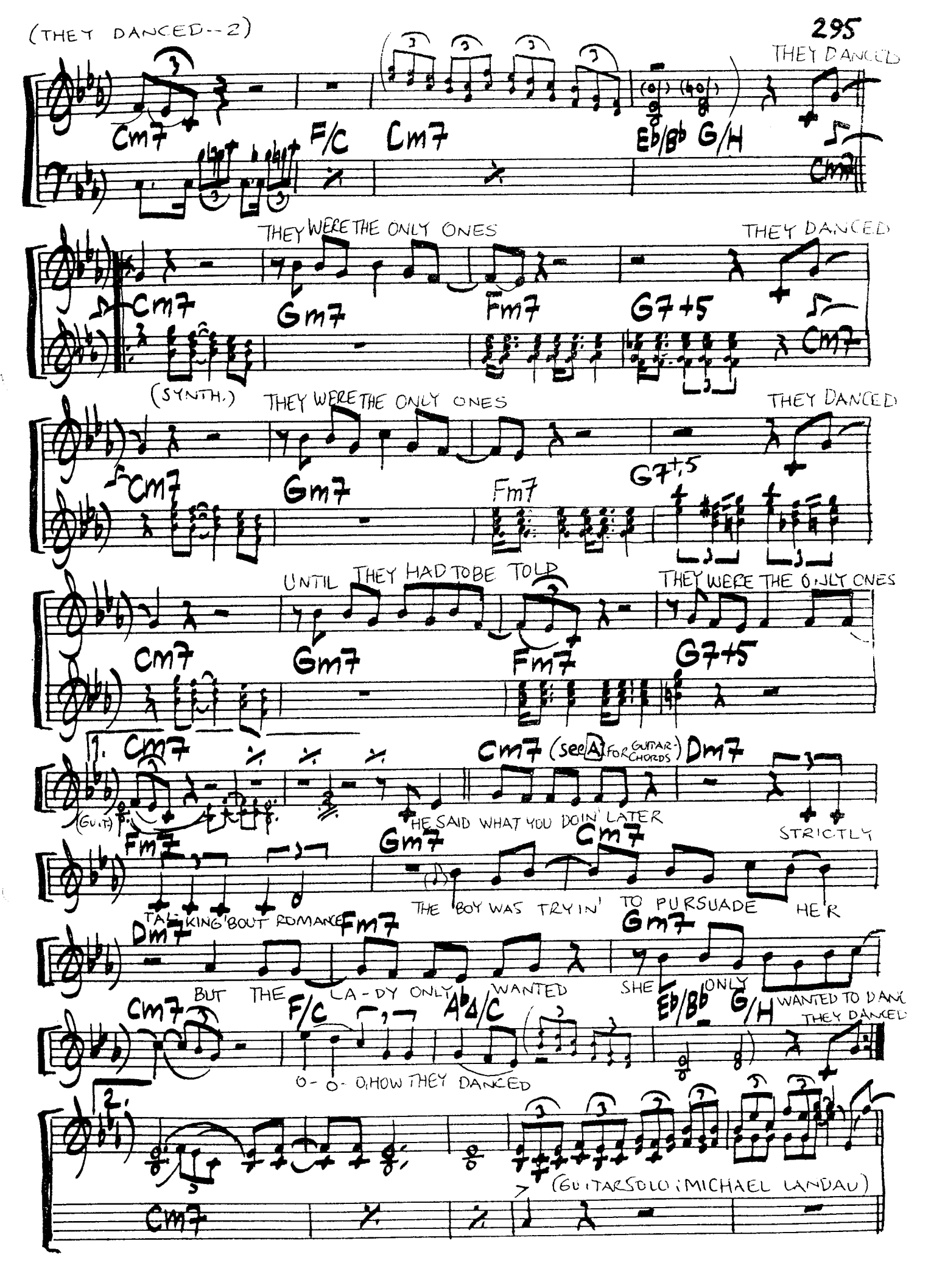
WOULD YOU TURN A-ROUND AND THROW IT ALL A-WAY

WHEN THE WHOLE WIDE WORLD HAS GOT YOU DOWN

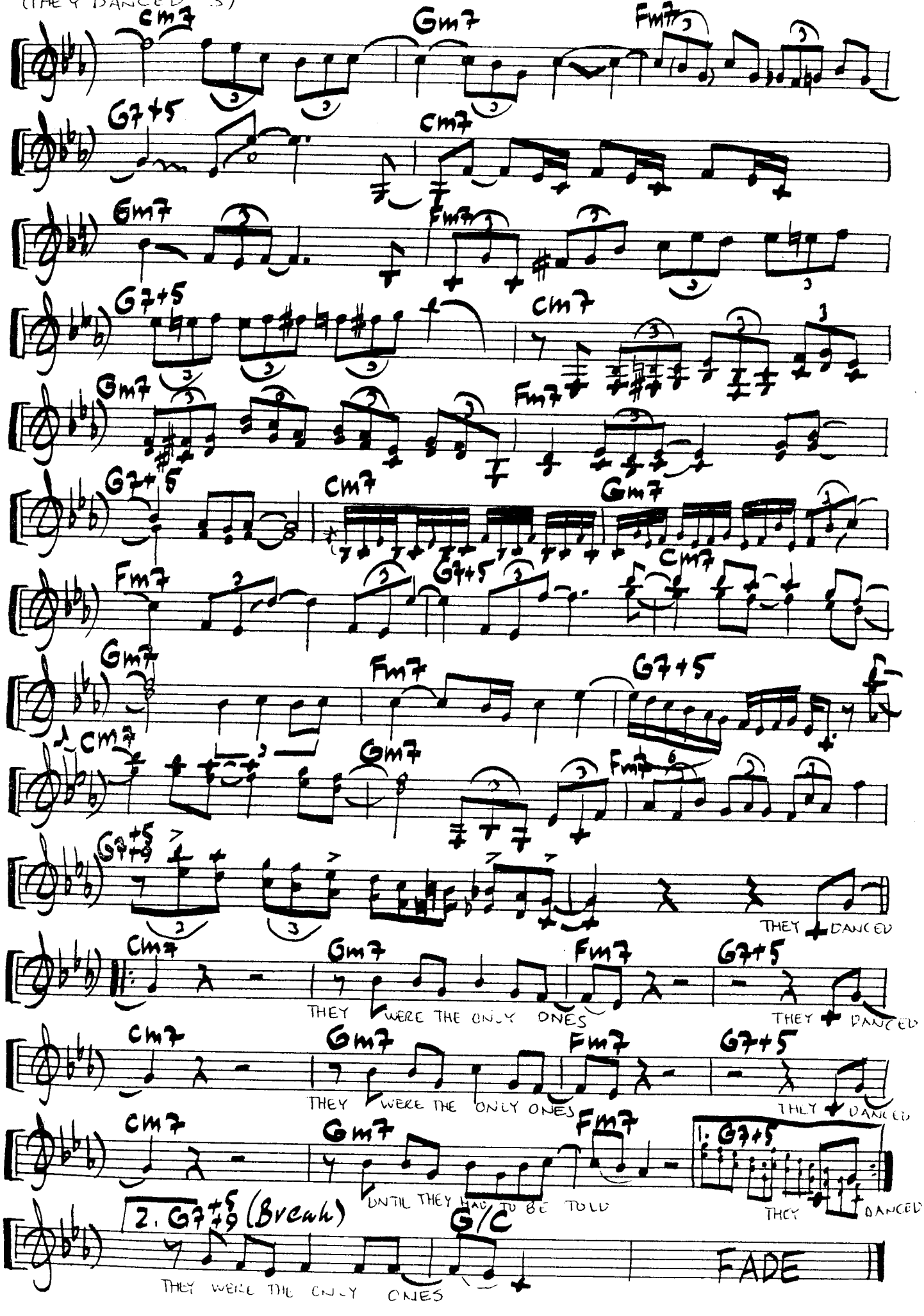
G△ | E7-9 | Am


JUST LET HER KNOW TODAY
SHE STILL BE AROUND
(SO) WHEN IT LOOKS LIKA A TROUBLE IN PA-
(AS INTRO)
Am7 Cm7 Dm7 EbΔ F11 GΔ
RADISE
AND YOU'RE BURNING LOVE THAT'S COLD AS ICE
Cm7 F11 GΔ Cm7
GO OUT AND FIND THE FLAME SO YOU CAN WARM IT UP AGAIN
Bbm7 Eb11 Am7 D11
F11
(GUITAR)
(WITH 'ALL REPEA
(WHEN REPEAT)
Cm7 Dm7 EbΔ F11 Dm7 Em7
D11
FΔ G11 AΔ
WHEN IT LOOKS LIKE A TROUBLE IN PARADISE
Dm7 G11
SYNTH.
etc.
GUITAR
AND YOU'RE BURNING LOVE THAT'S COLD AS ICE
AΔ Dm7 G11
(GUITAR)
(GUITAR
Cm7 F Fm7 E11 AΔ


THEY DANCED
("SHUFFLE")
MUSIC & LYRICS:
JAY GRUSKA/JEFF SPINT
(FROM THE RECORD "MAXUS" 1981)
(SYNTH.)
(GUITAR)
SHE WAS A TALL
A
SEXY BEAUTY
WITH A NASTY REPUTATION
AND HE CON-
SIDERED IT HIS DUTY
TO PURSUE
THE SITUATION
HE BREEZED
THROUGH THE COMPETITION
AND
APPEARED LIKE A MAGICIAN
ASSUMED THE NUM-
-BER ON POSITION
NEVER
GETTING HER PERMISSION
HE NEVER GOT
HER PERMISSION TO DANCE
Cm7
Dm7
Fm11
Gm11
Cm7
Dm7
Fm11
Gm11
Cm7
Dm7
Fm7
Gm7
Cm7
Dm7
Fm7
Gm7


THEY DANCED
Cm7
F/C
Cm7
Eb/Bb
G/H
Cm7
THEY WERE THE ONLY ONES
THEY DANCED
Cm7
Gm7
Fm7
G7+5
Cm7
(SYNTH.)
THEY WERE THE ONLY ONES
THEY DANCED
Cm7
Gm7
Fm7
G7+5
UNTIL THEY HAD TO BE TOLD
THEY WERE THE ONLY ONES
Cm7
Gm7
Fm7
G7+5
1.
Cm7
Cm7 (see A FOR GUITAR CHORDS)
Dm7
(GUIT.)
HE SAID WHAT YOU DOIN' LATER
STRICTLY
Fm7
Gm7
Cm7
TALKING 'BOUT ROMANCE
THE BOY WAS TRYIN' TO PURSUADE
HER
Dm7
Fm7
Gm7
BUT THE LA-DY ONLY WANTED
SHE ONLY
Cm7
F/C
Ab Δ/C
Eb/Bb
G/H
WANTED TO DANCE
THEY DANCED
O-O-O, HOW THEY DANCED
2.
(GUITAR SOLO: MICHAEL LANDAU)
Cm7

(THEY DANCED - 3)



UNITED BLUES

BY RON CARTER

("SWING")

SOLOS

F-Blues

(LAST TIME)

F7

(FROM THE RECORD: "THIRD PLANE" ~HERBIE HANCOCK) 1978

VALENTINE

WRITTEN BY:
DEAN PARKS

(FROM THE RECORD: "MORE THAN A FEELING" ~ KOINONIA ~ 1985)

("BALLAD")

B♭Δ | Am7 | GΔ | F♯m7 | EΔ | %

B♭Δ | Am7 | GΔ | F♯m7 | EΔ

A

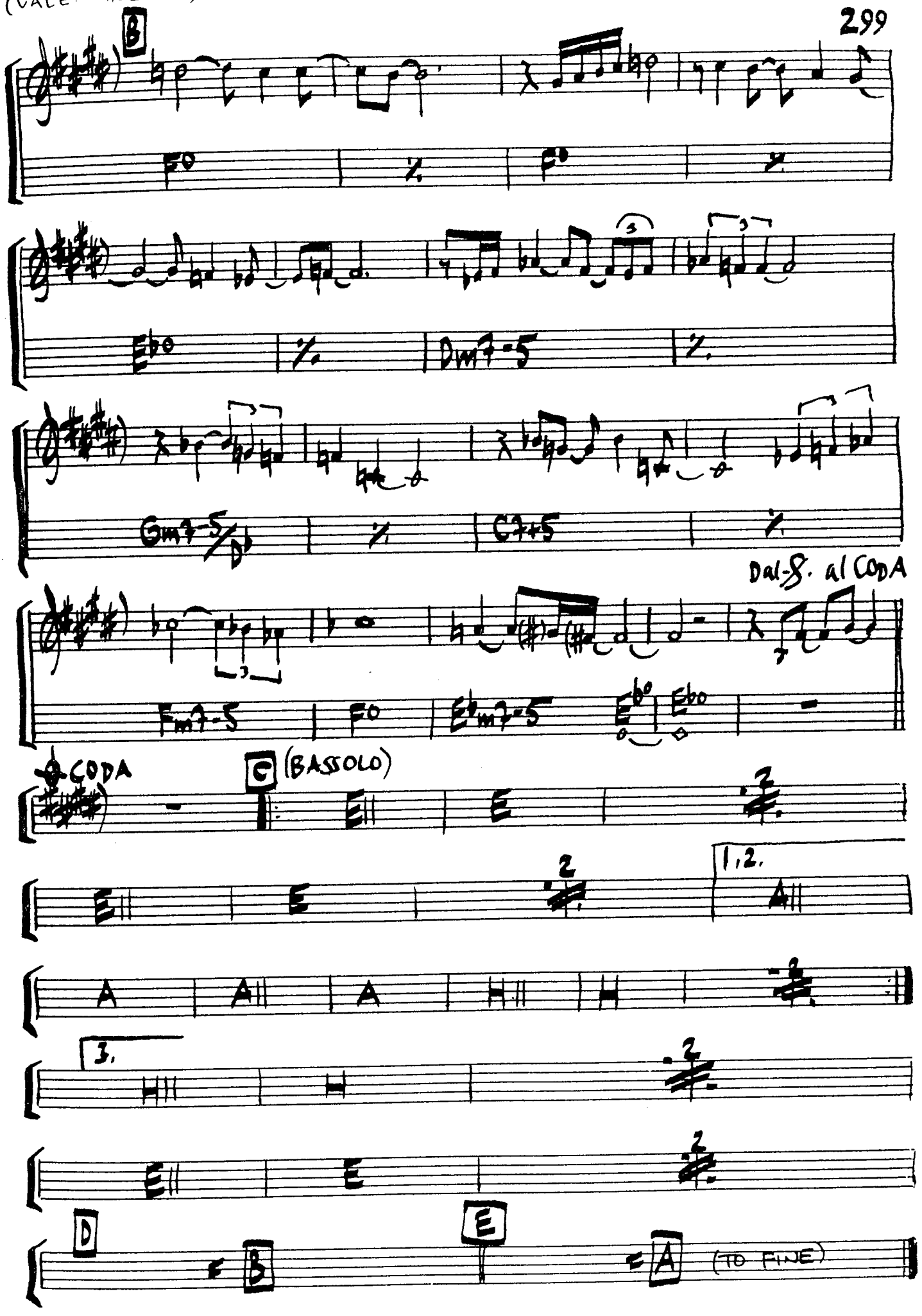
Hm7 | E | Hm7 | E

Hm7 | E | Hm7 | E

AΔ-5 | % | G♯m11 | GΔ-5

B♭Δ | Am7 | GΔ | F♯m7 | EΔ (FINE)

1. | 2.

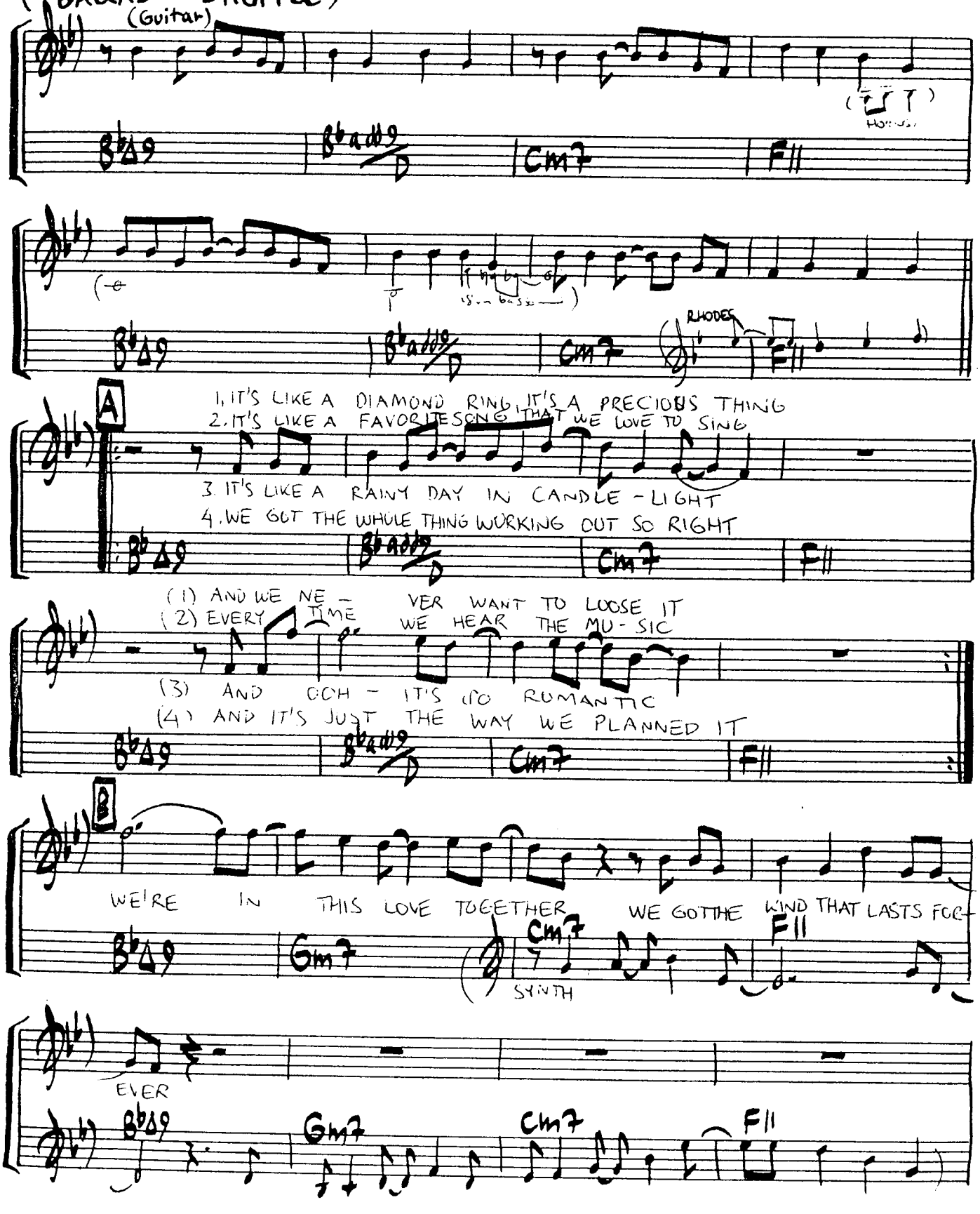

B
F°
%
F°
%
E♭°
%
Dm7-5
%
Gm7-5/D♭
%
C7+5
%
Dal-S. al CODA
Fm7-5
F°
E♭m7-5
E♭°
E♭°
CODA
C
(BASSOLO)
E
E
E
E
1.2.
A
A
A
A
A
3.
A
E
E
E
D
B
E
A
(TO FINE)

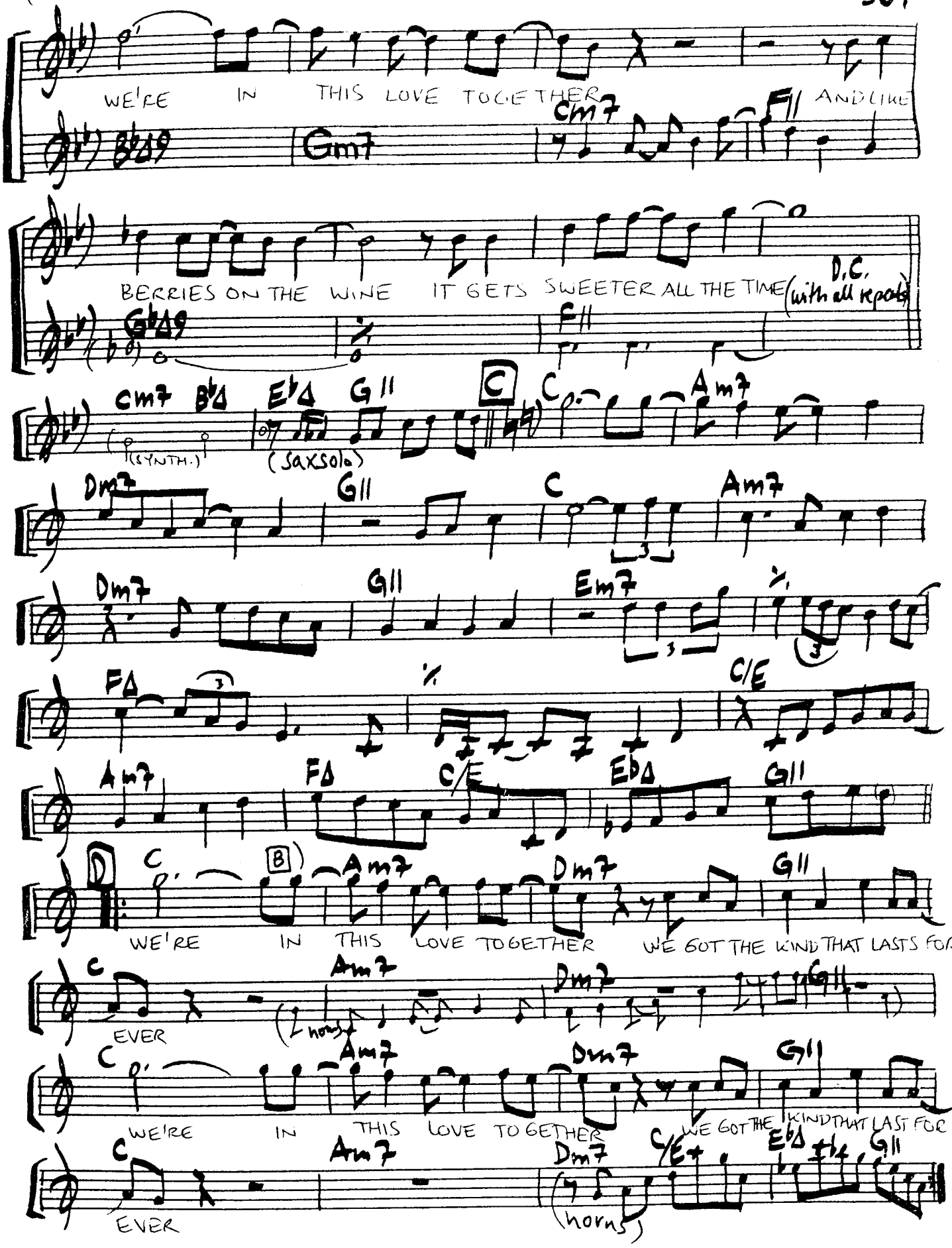
WE'RE IN THIS LOVE TOGETHER

WRITTEN BY: ROGER MURRAH, KEITH STEGALL

(FROM THE RECORD: "BREAKIN AWAY" AL JARREAU-1981)

("BALLAD" - SHUFFLE)




WE'RE IN THIS LOVE TOGETHER
Gm7
Cm7
F11
AND LIKE
BERRIES ON THE WINE IT GETS SWEETER ALL THE TIME
D.C. (with all repeats)
Cm7 B♭Δ E♭Δ G11
(SYNTH.)
(SAX SOLO)
C
Am7
Dm7
G11
Em7
FΔ
C/E
Am7
FΔ
C/E
E♭Δ
G11
D
B
WE'RE IN THIS LOVE TOGETHER
WE GOT THE KIND THAT LASTS FOR
EVER
(2 horns)
WE'RE IN THIS LOVE TOGETHER
WE GOT THE KIND THAT LAST FOR-
EVER
(horns)

WE ARE THE WORLD

WRITTEN BY: LIONEL RICHIE & MICHAEL JACKSON

(FROM THE RECORD: "USA FOR AFRICA" ~ 1985)

("BALLAD")

simile

C E A/E E

A E/G# F#m7 B7

A (LIONEL RICHIE) (+STEVIE WONDER)

1. THERE COMES A TIME WHEN WE HEED A CERTAIN CALL, WHEN THE WORLD MUST

E A/E B/E E/E E A

(PAUL SIMON)

(1) COME TOGETHER AS ONE. THERE ARE PEOPLE DYING. OH - AND IT'S

B E C#m

TIME TO LEND A HAND TO LIFE THE GREATEST GIFT OF ALL

C#m F#m7 A Asus4 A

B (KENNY ROGERS) (JAMES INGRAM)

2. WE CAN'T GO ON PRETENDING DAY BY DAY THAT SOMEONE, SOME

E A/E B/E E/E E A

(TINA TURNER)

(2) WHERE WILL SOON MAKE A CHANGE WE'RE ALL A PART OF GOD'S

B E C#m

(WE ARE THE WORLD - 2)

(BILLY JOEL)

(2) GREAT BIG FAMILY AND THE TRUTH, YOU KNOW LOVE IS ALL WE NEED

G#m | % | F#m7 | A | H5h5

(MICHAEL JACKSON) C D.S.

(2X KENNY LOGGINS)

WE ARE THE WORLD (2X BRUCE SPRINGSTEEN) WE ARE THE CHILDREN WE ARE THE ONES

H | A | H | E | %

(DIANA ROSS)

8va

(2X STEVE PERRY)

WHO MAKE A BRIGHTER DAY, SO LET'S START GI-VING THERE'S A

A | H | E | %

(2X DARYL HALL)

CHOICE WE'RE MAKING WE'RE SAVING OUR OWN LIVES IT'S TRUE WE MAKE A BETTER DAY

C#m | % | G#m | % | F#m

(DIONNE WARWICK)

JUST YOU AND ME 3. WELL

H | E | A/E H/E E/E | E | A/E H/E A/E

(3) SEND THEM YOUR HEART SO THEY'LL KNOW THAT SOMEONE CARES. AND THEIR LIVES WILL BE STRONGER AND

E | % | A/E H/E E/E | E | A | H

(WILLIE NELSON)

C#m

G#m

FREE AS GOD HAS SHOWN US BY TURNING STONES TO

(AL JARREAU)

F#m

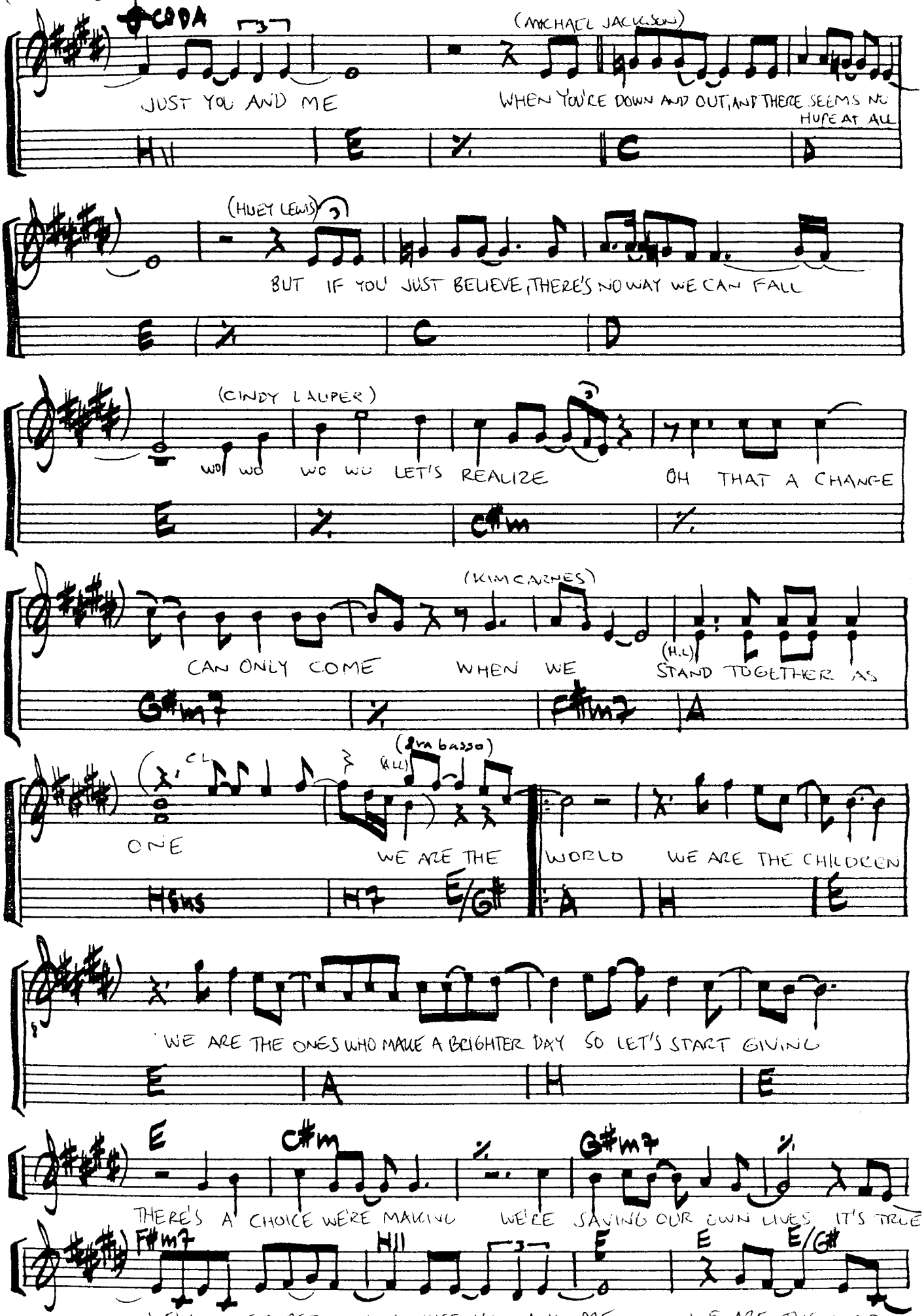
A

H5h5

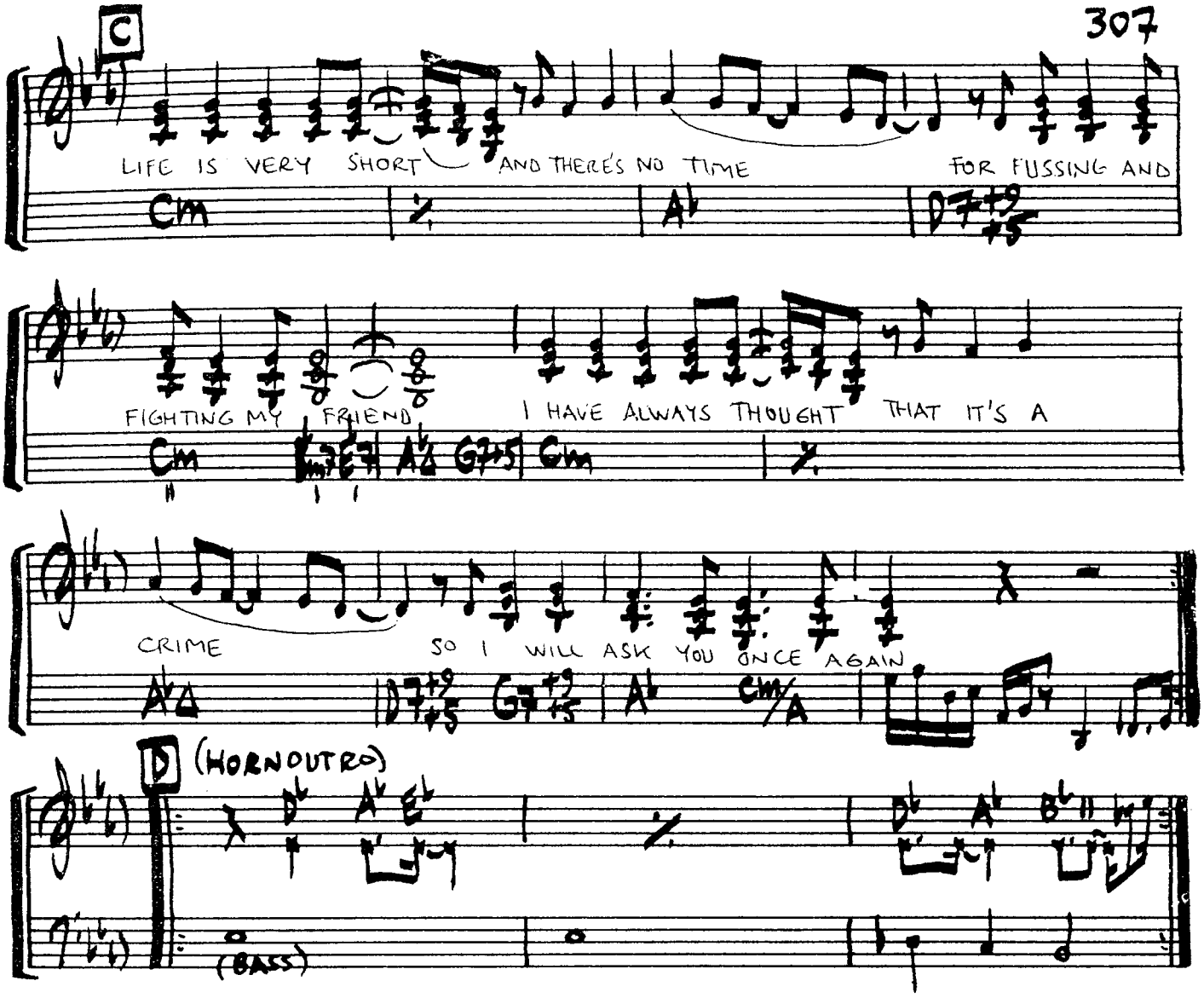
(BRUCE SPRINGSTEEN) D.S. al CODA

BREAD, AND SO WE ALL MUST LEND A HELPIN HAND. WE ARE THE WORLD

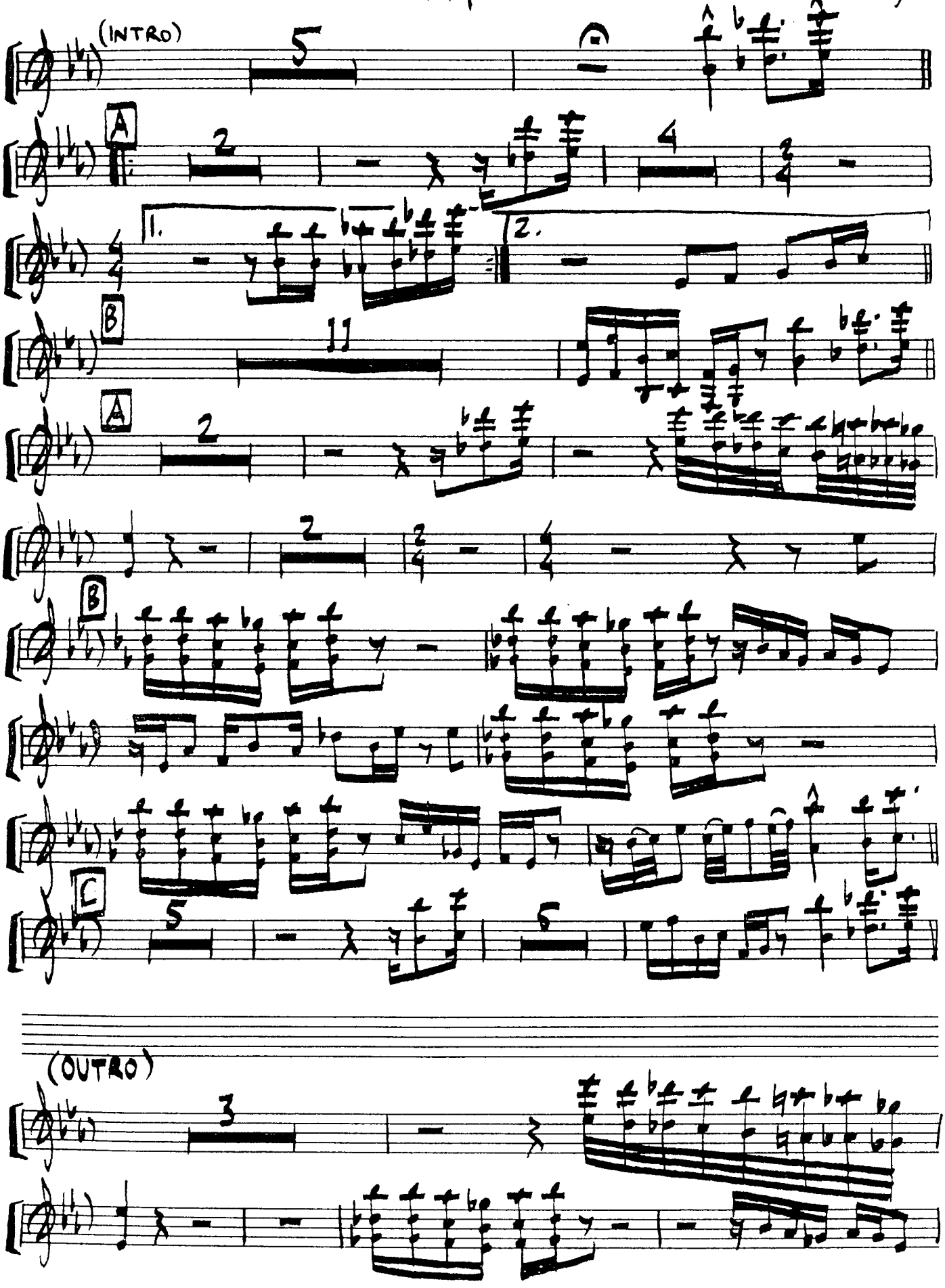
(WE ARE THE WORLD - 3)



(WE CAN WORK IT OUT-2)



WE CAN WORK IT OUT (HORN ARR. BY: LARRY WILLIAMS)



(WE ARE THE WORLD - 4)

A H E A

WE ARE THE CHILDREN

C#m WE ARE THE ONES WHO MAKE A BETTER DAY

(BOB DYLAN)

H7 E

SO LET'S START GIVING

THERE'S A CHOICE WE'RE MAKING WE'RE

SAVING OUR OWN LIVES IT'S TRUE WE'LL MAKE A BETTER DAY, JUST YOU AND ME

WE ARE THE WORLD WE ARE THE CHILD-

(2X FILLS RAY CHARLES)
(3X STEVIE WONDER + B. SPRINGSTEEN) (WE ARE THE WORLD)

REN WE ARE THE ONES WHO MAKE A BETTER DAY, SO LET'S START GI-

(ARE THE CHILDREN) (2X RAY CHARLES)

-VING THERE'S A CHOICE WE'RE MAKING WE'RE

(SO LET'S START GIVING) (X BOB DYLAN)

SAVING OUR OWN LIVES. IT'S TRUE WE'LL MAKE A BETTER DAY JUST YOU AND ME

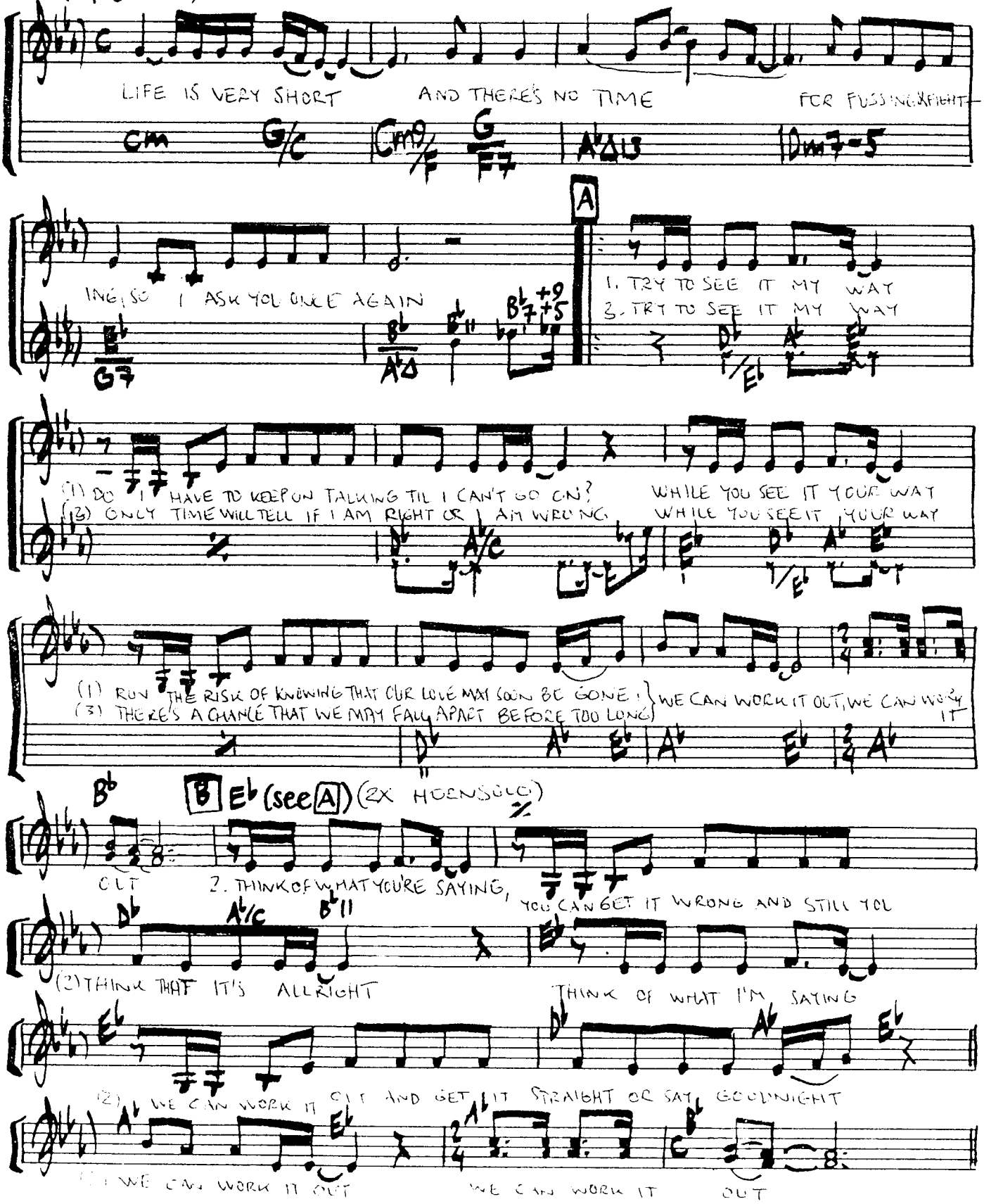
Am G Cm F

WE CAN WORK IT OUT

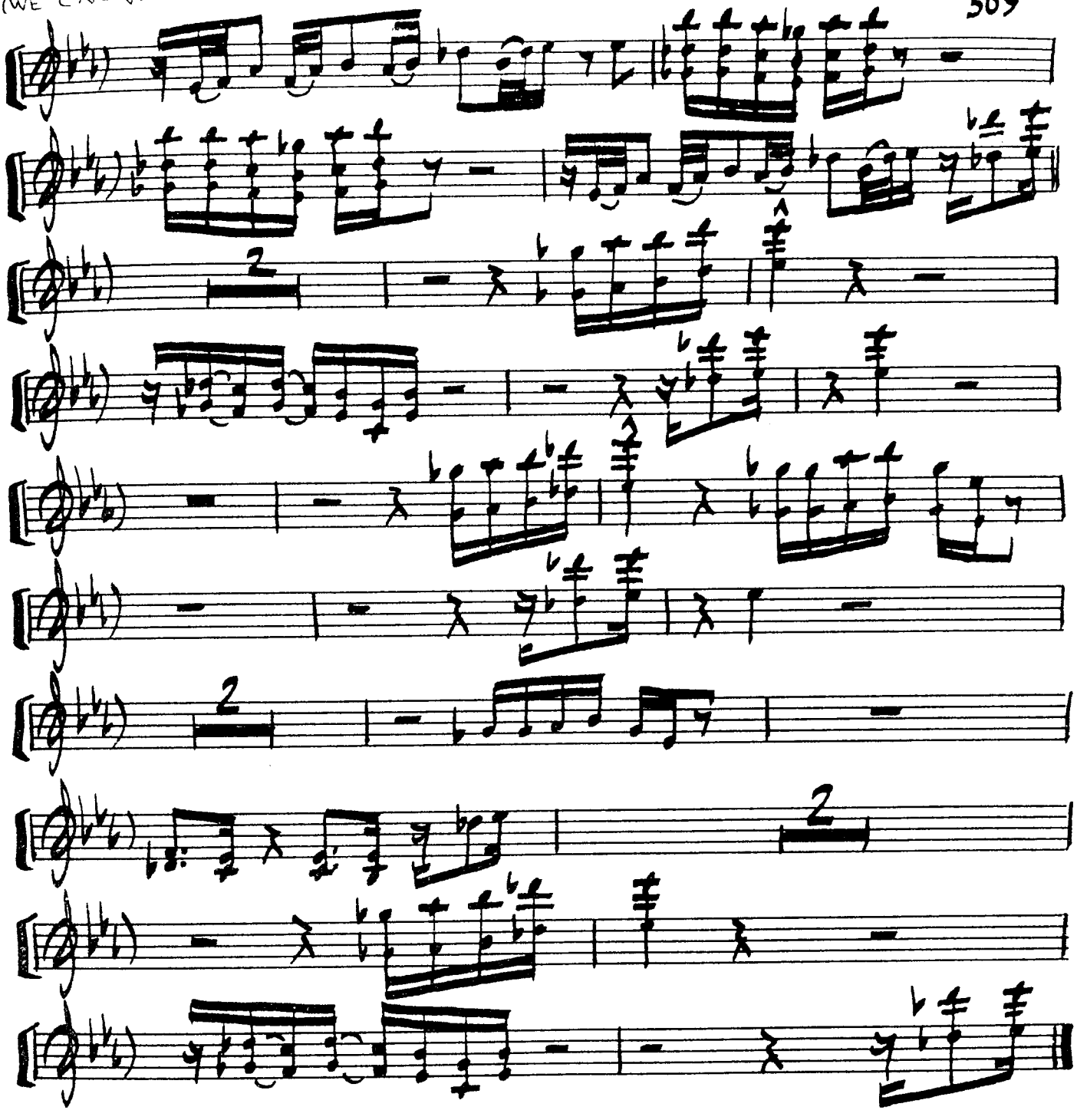
WRITTEN BY: JOHN LENNON, PAUL McCARTNEY

(FROM THE RECORD: "WHAT 'CHA GONNA DO FOR ME" ~ CHAKA KAHN ~ 1981)

("FUNK")



(WE CAN WORK IT OUT - HORNS - 2)



WHAT A FOOL BELIEVES

WRITTEN BY: MICHAEL McDONALD & KENNY LOGGINS

(FROM THE RECORDS: "MINUTE BY MINUTE" ~ DOOBIE BROTHERS "ARETHA" ~ ARETHA FRANKLIN)

("BEAT")

Cy Fm7 G♭Δ C♭9-5 G♭/B♭ B♭ G♭11 C♭Δ F♭Δ B♭7+9 A♭11

WHAT A FOOL BE- LIEVES HE SEES

1. A♭11 2. A♭11 C♭11 A11 A♭11

A♭11 A♭/G♭ D♭/F B♭m7 E♭m7 A♭11 A° B♭m7 A9

2. (B♭m7) 1. HE CAME FROM SOMEWHERE BACK IN HER LONG AGO

B

A♭11 A♭/G♭ D♭/F B♭m7

E♭m7 A♭11 A° B♭m7 A9 A♭11 A♭/G♭

SENTIMENTAL FOOL DON'T SEE, TRYIN HARD TO RECREATE

D♭/F THE B♭m7 E♭m7 A♭11 A° B♭m7 A9 WHAT HE'D YET

C TO BE CREATED ONCE IN HER LIFE 2. SHE MUSTERS A

(2) SMILE FOR HIS NOSTALGIC TALE, NEVER COMIN NEAR WHAT HE WANTED TO

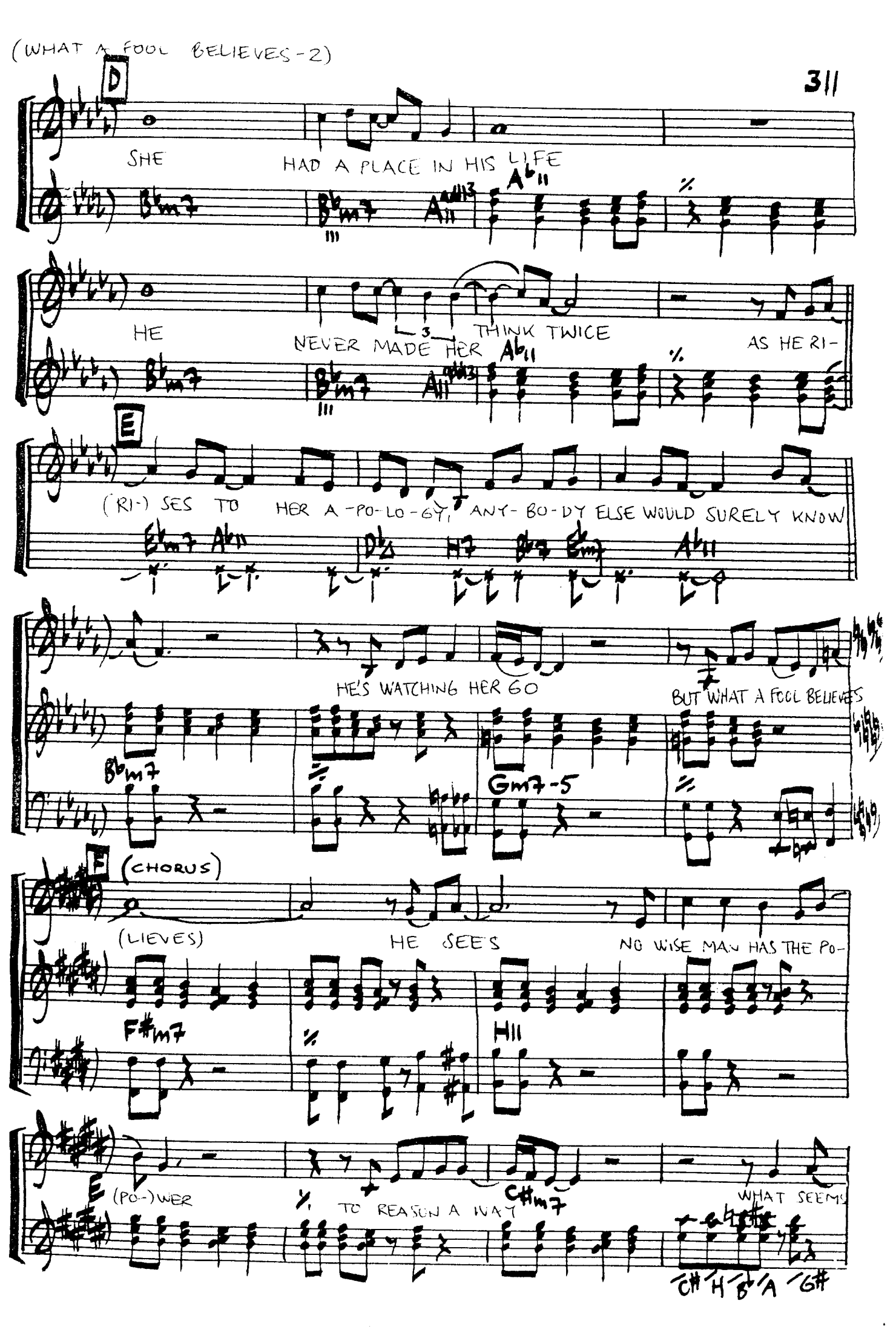
(3) SOMEWHERE BACK IN HER LONG AGO (WHERE) HE CAN STILL BELIEVE THERE'S A PLACE IN HER

A♭11 A♭/G♭ D♭/F B♭m7 E♭m7 A♭11 A° B♭m7 A9

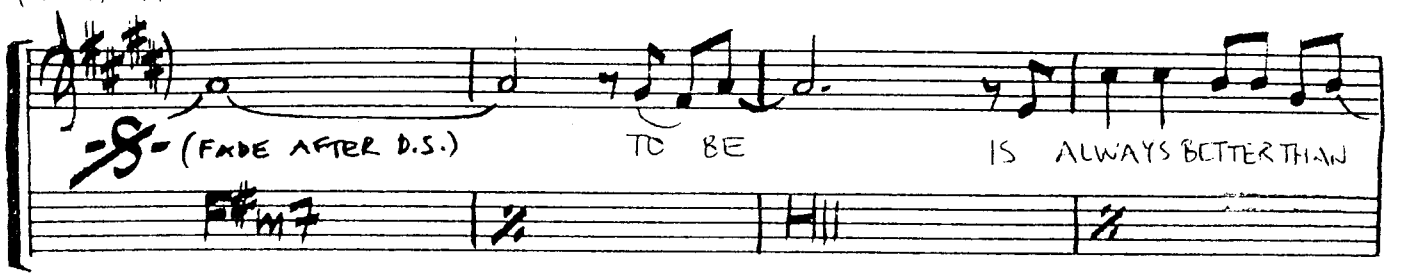
(2) SAY ONLY TO REALIZE IT NEVER REALLY WAS

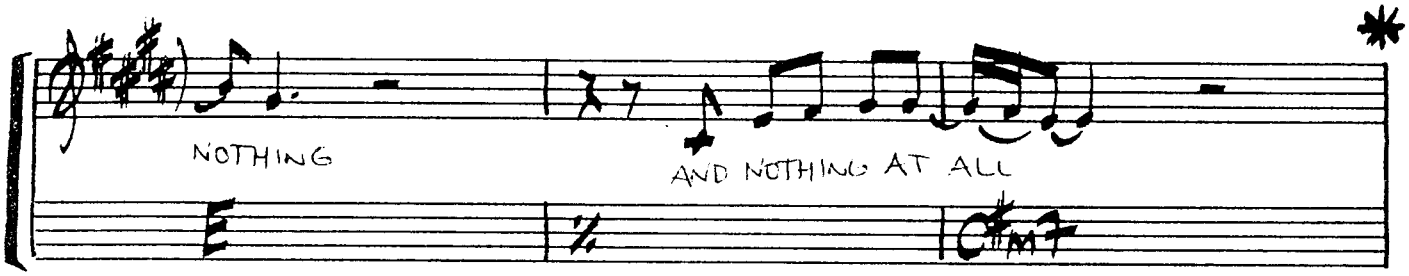
(3) LIFE SOMEDAY SOMEHOW SHE WILL RETURN

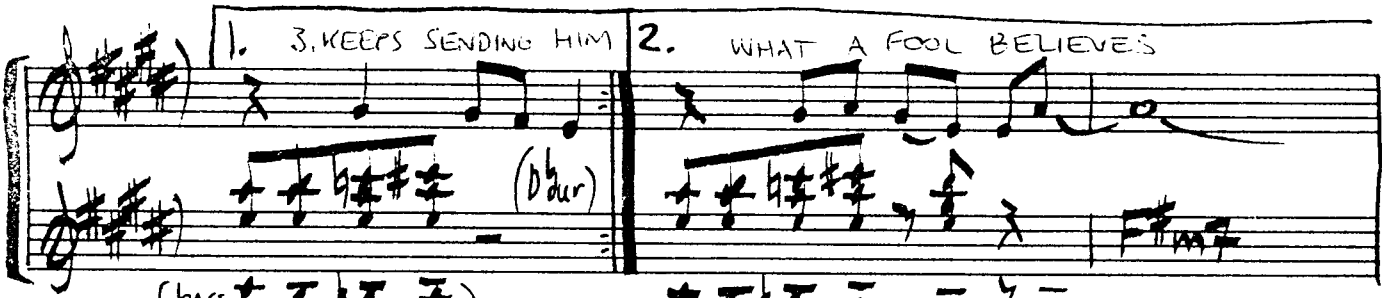
A♭11 A♭/G♭ D♭/F B♭m7 E♭m7 A♭11 A° B♭m7

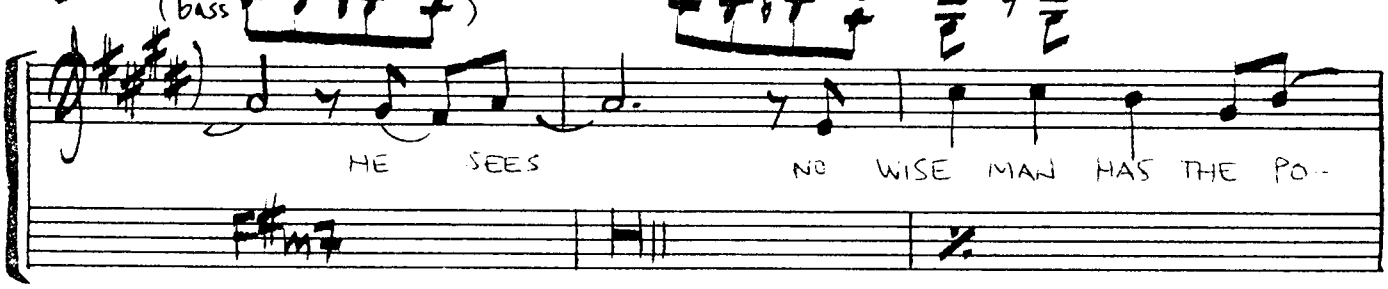

D
SHE HAD A PLACE IN HIS LIFE
Bbm7 Bbm7 A11 Ab11
HE NEVER MADE HER THINK TWICE AS HE RI-
Bbm7 Bbm7 A11 Ab11
E
(RI-) SES TO HER A-PO-LO-GY, ANY-BO-DY ELSE WOULD SURELY KNOW
Ebm7 Ab11 Db6 H7 Bb7 Ebm7 Ab11
HE'S WATCHING HER GO BUT WHAT A FOOL BELIEVES
Bbm7 Gm7-5
F (CHORUS)
(LIEVES) HE SEE'S NO WISE MAN HAS THE PO-
F#m7 H11
E (PO-)WER TO REASON A WAY WHAT SEEMS
C#m7
C# H B A G#

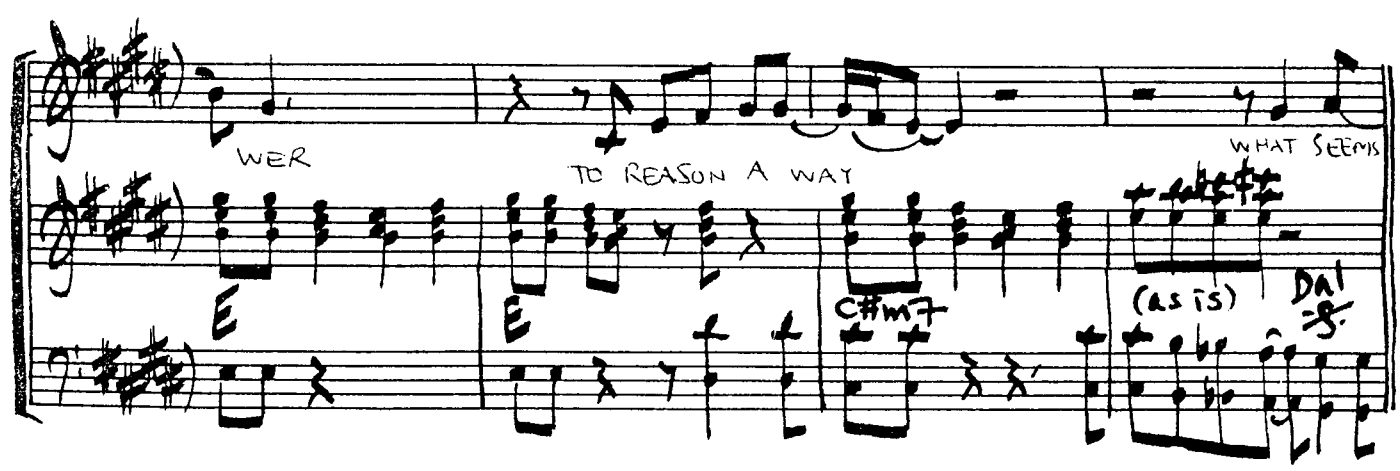
(WHAT A FOOL BELIEVES - 3)

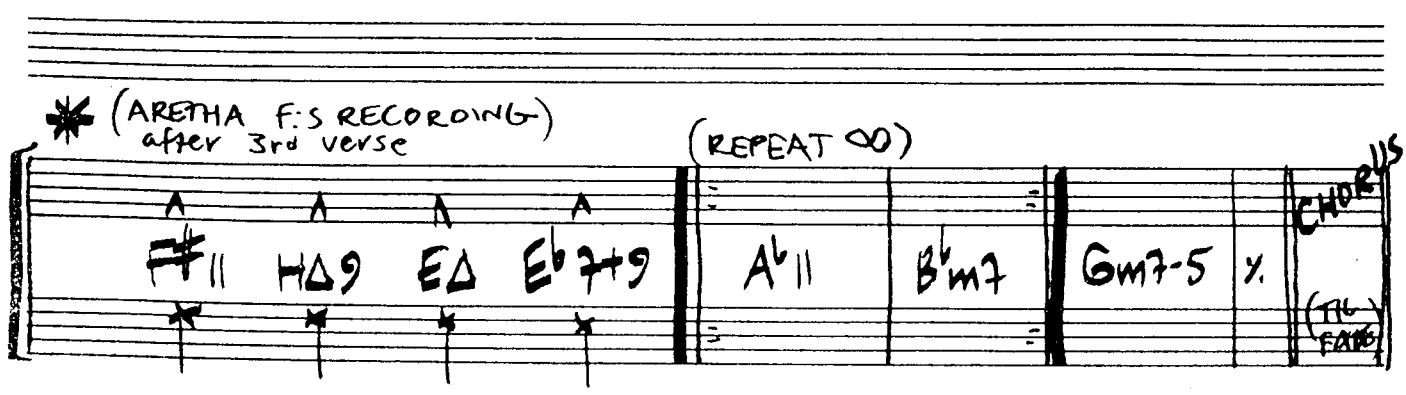








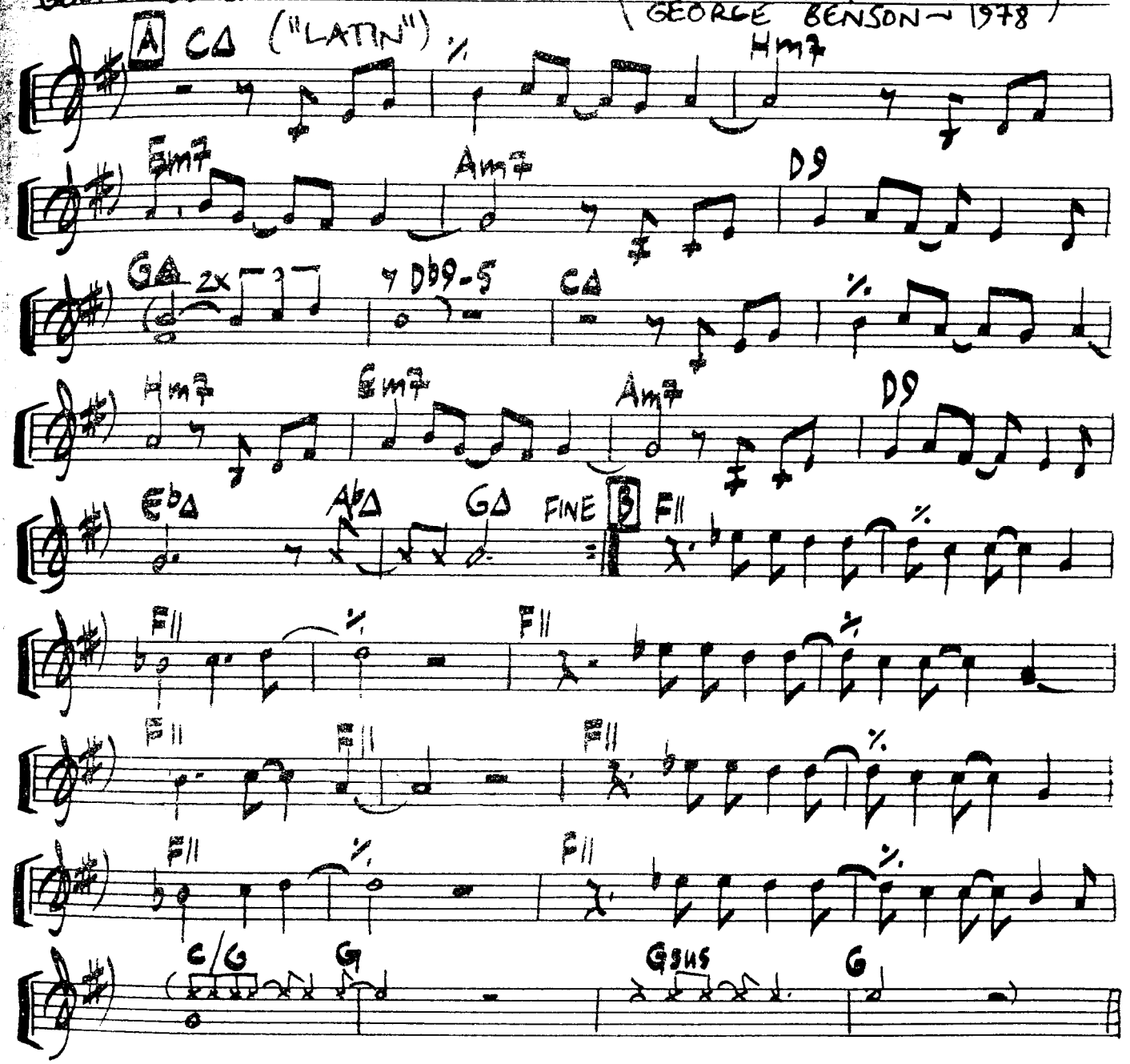




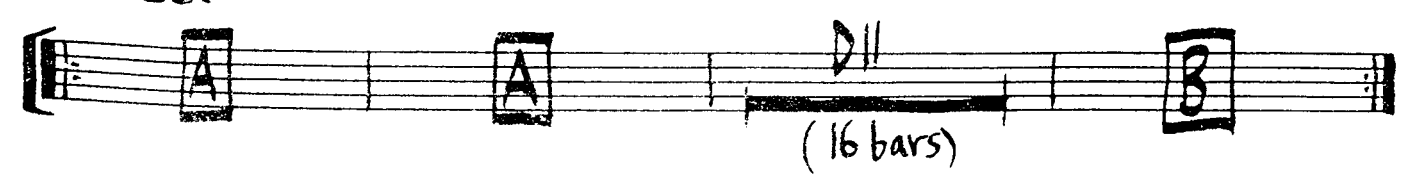
WEEKEND IN L.A.

WRITTEN BY:
GEORGE BENSON

(FROM THE RECORD:
"WEEKEND IN L.A."
GEORGE BENSON ~ 1978)



SOLOS:

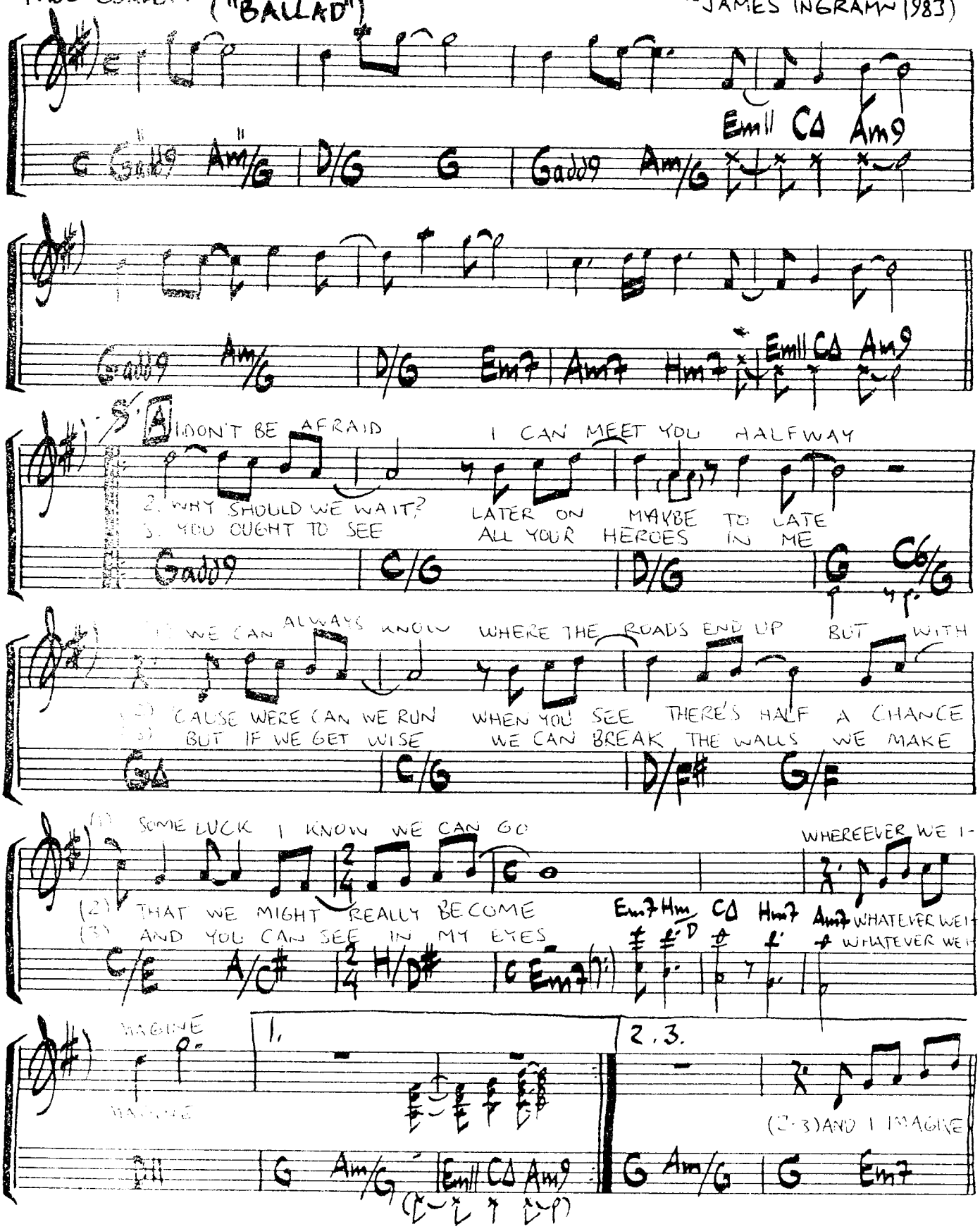


(16 bars)

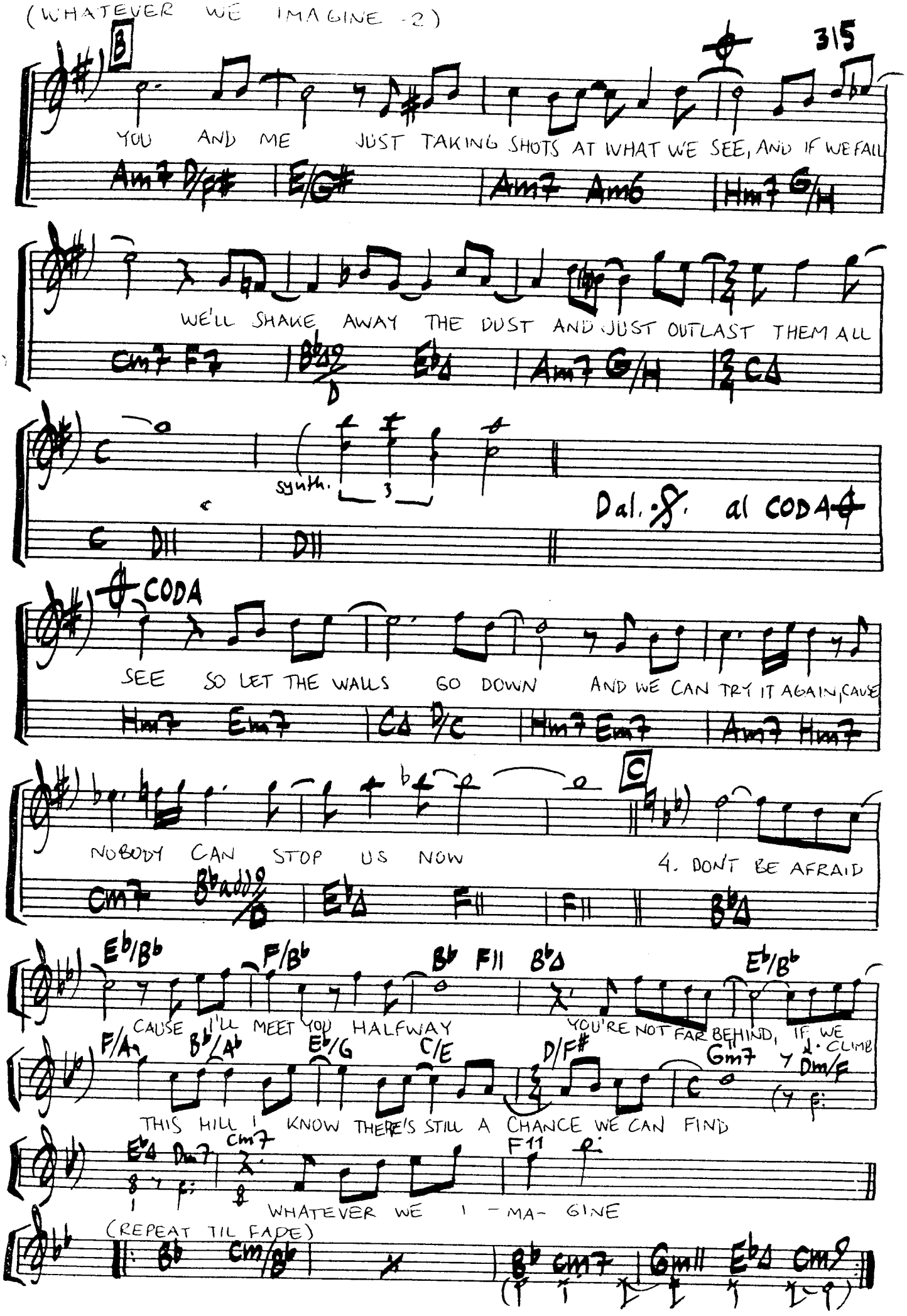
WHATEVER WE IMAGINE

WRITTEN BY: DAVID FOSTER,
JEREMY LUBBOCK &
PAUL GORDEN ("BALLAD")

(FROM THE RECORD: "IT'S YOUR NIGHT" ~JAMES INGRAM 1983)



(WHATEVER WE IMAGINE -2)

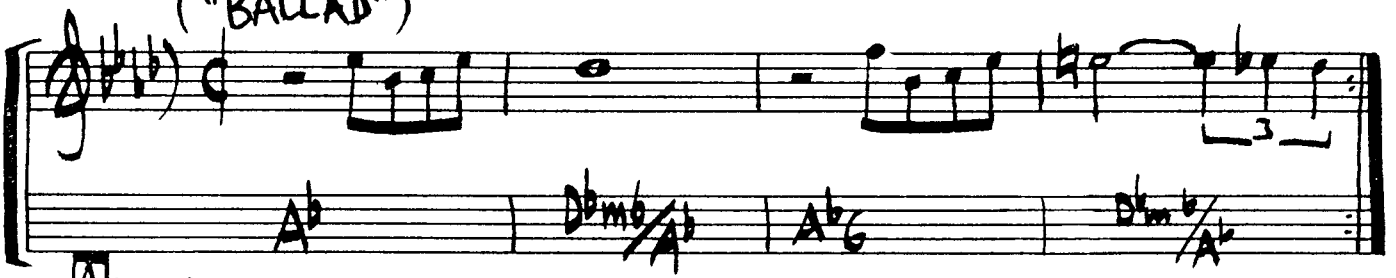


WHEELS OF LIFE

WRITTEN BY:
GINO VANNELLI

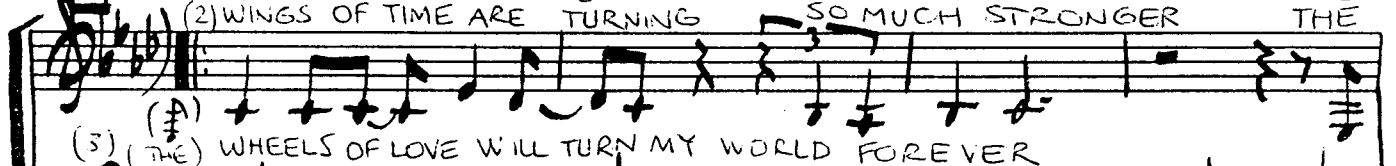
(FROM "BROTHER TO BROTHER"
GINO VANNELLI IN 1978)

("BALLAD")

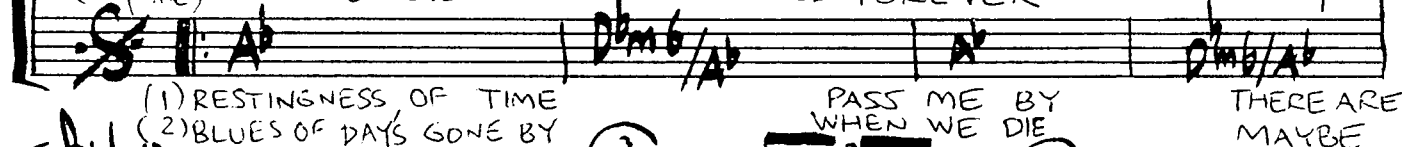


A

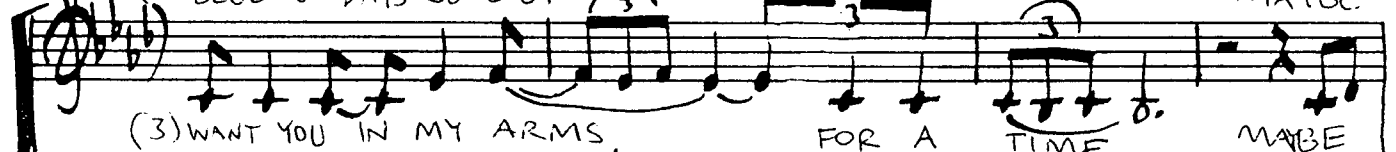
(1) THE WHEELS OF LIFE KEEP TURNING SO MUCH FASTER THE
(2) WINGS OF TIME ARE TURNING SO MUCH STRONGER THE



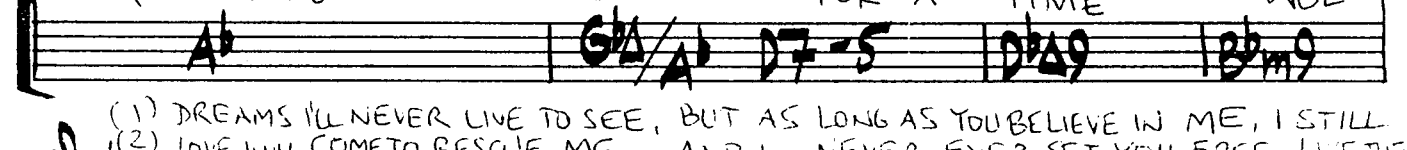
(3) (THE) WHEELS OF LOVE WILL TURN MY WORLD FOREVER



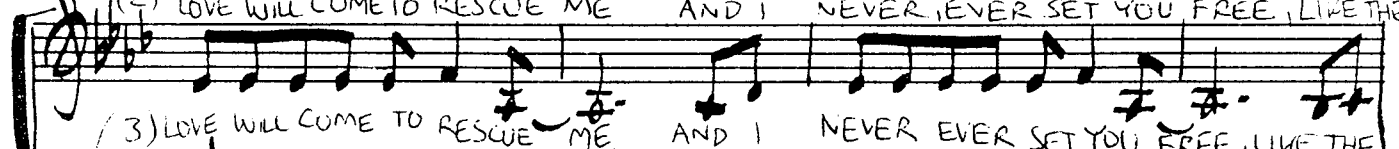
(1) RESTINGNESS OF TIME PASS ME BY THERE ARE
(2) BLUES OF DAYS GONE BY WHEN WE DIE MAYBE



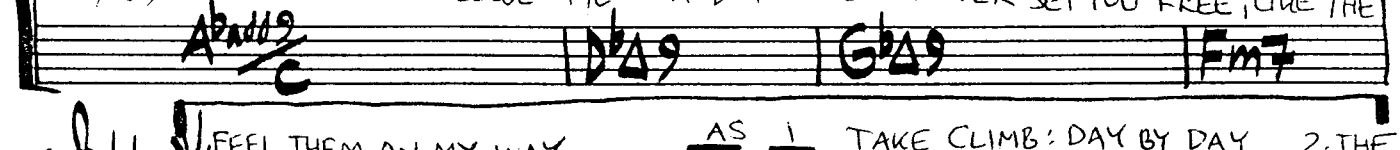
(3) WANT YOU IN MY ARMS FOR A TIME MAYBE



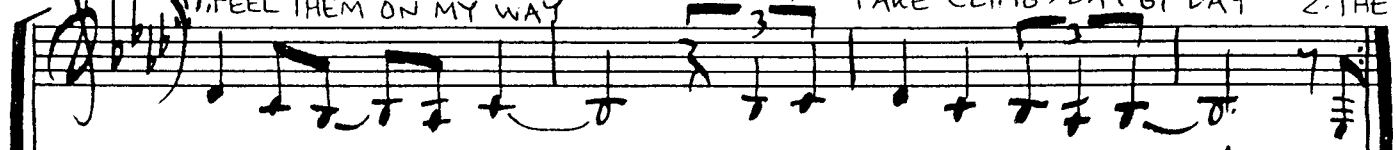
(1) DREAMS I'LL NEVER LIVE TO SEE, BUT AS LONG AS YOU BELIEVE IN ME, I STILL
(2) LOVE WILL COME TO RESCUE ME AND I NEVER, EVER SET YOU FREE, LIKE THE



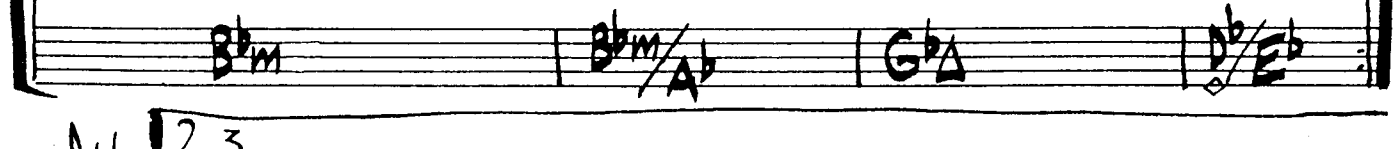
(3) LOVE WILL COME TO RESCUE ME AND I NEVER EVER SET YOU FREE, LIKE THE



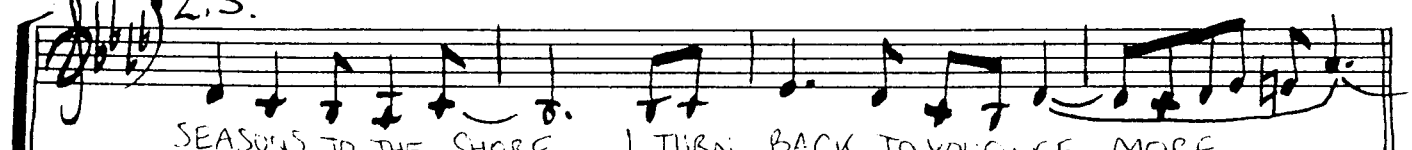
1. FEEL THEM ON MY WAY AS I TAKE CLIMB: DAY BY DAY 2. THE

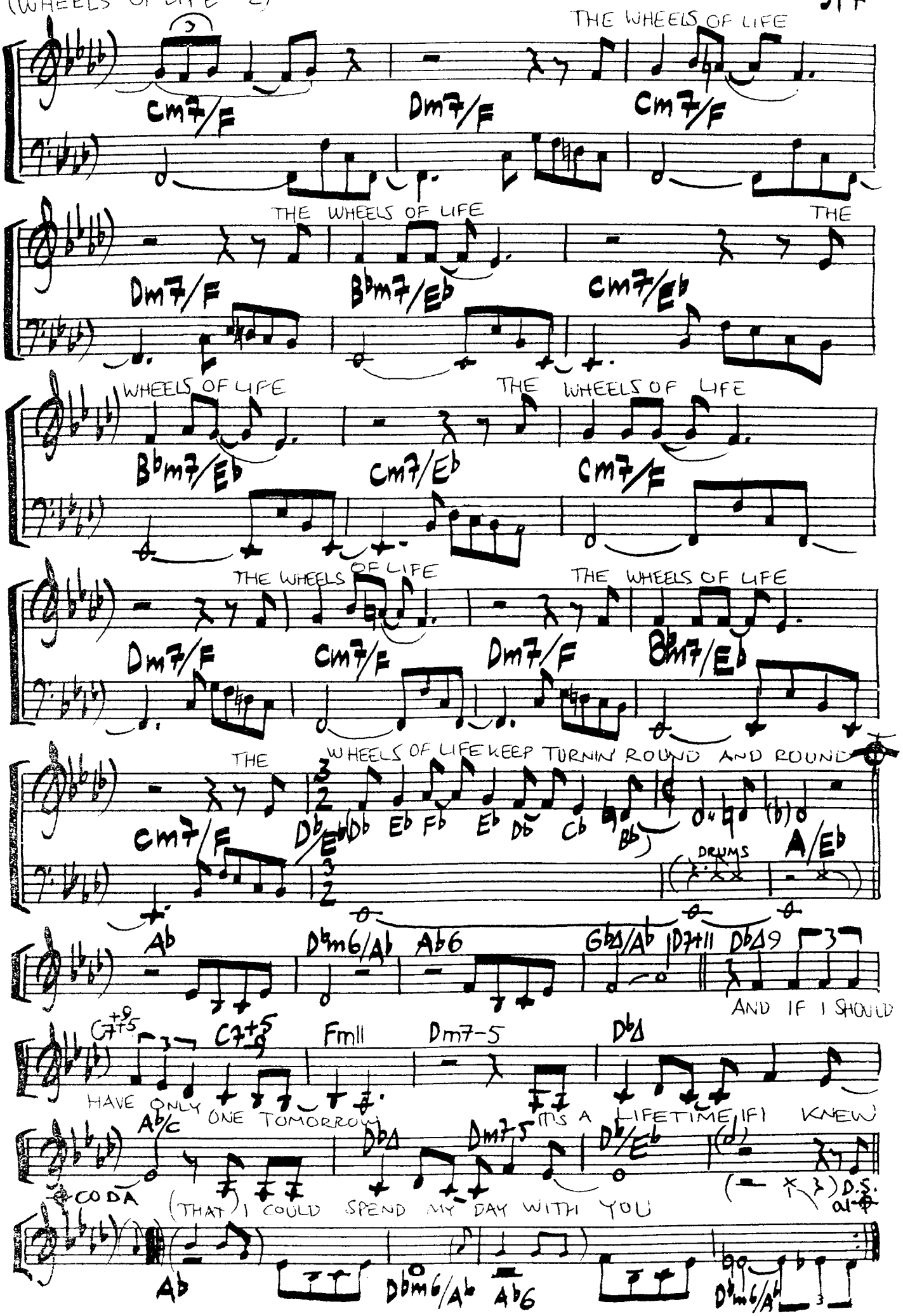


2.3.



SEASONS TO THE SHORE I TURN BACK TO YOU ONCE MORE




THE WHEELS OF LIFE
Cm7/F Dm7/F Cm7/F
THE WHEELS OF LIFE THE
Dm7/F Bbm7/Eb Cm7/Eb
WHEELS OF LIFE THE WHEELS OF LIFE
Bbm7/Eb Cm7/Eb Cm7/F
THE WHEELS OF LIFE THE WHEELS OF LIFE
Dm7/F Cm7/F Dm7/F Bbm7/Eb
THE WHEELS OF LIFE KEEP TURNIN ROUND AND ROUND
Cm7/F Db/Eb Db Eb Fb Eb Db Cb Bb
DRUMS A/Eb
Ab Dbm6/Ab Ab6 Gb△/Ab D7+11 Db△9
AND IF I SHOULD
C7+9/+5 C7+5/+9 Fm11 Dm7-5 Db△
HAVE ONLY ONE TOMORROW IT'S A LIFETIME IF I KNEW
Ab/C Db△ Dm7-5 Db/Eb
CODA (THAT) I COULD SPEND MY DAY WITH YOU
D.S. al ⊕
Ab Dbm6/Ab Ab6 Dbm6/Ab

WHEN I LOOSE MY WAY

WRITTEN BY:
TURLEY RICHARDS
("BEAT BALLAD")

(FROM THE RECORD: "SECRET COMBINATIONS" ~ RANDY CRAWFORD ~ 1981)

HORNS.

Eb D/Eb Ab

1. WHEN I

A

(1) LOOSE MY WAY I KNOW JUST WHAT TO DO AND WHEN I

Eb Ab Eb Ab Db/Ab Ab

CANT SEEM TO THINK WHAT YOU SAY, I'LL COME RUNNING RIGHT TO YOU
(2) CAN'T SEEM TO MAKE ENDS MEET, I KNOW YOU'LL ALWAYS KNOW

Eb Ab Eb Ab Ab Cm7

B

(1) YOU ALWAYS SEEM TO LEND A HELPIN' HAND SOMEHOW YOU ALWAYS SEEM TO UNDERSTAND
(2) YOU'LL ONLY SAY THE WORD THAT NEED TO BE SAID. YOU'LL NEVER TELL ME THAT I'M OUT OF MY HEAD
(3) YOU ALWAYS SEEM TO SAY THE THINGS I NEED TO HEAR SOMEHOW YOU ALWAYS WASH AWAY MY FEARS

Fm7 Bb11 Bb7 Fm7 Bb11 Bb

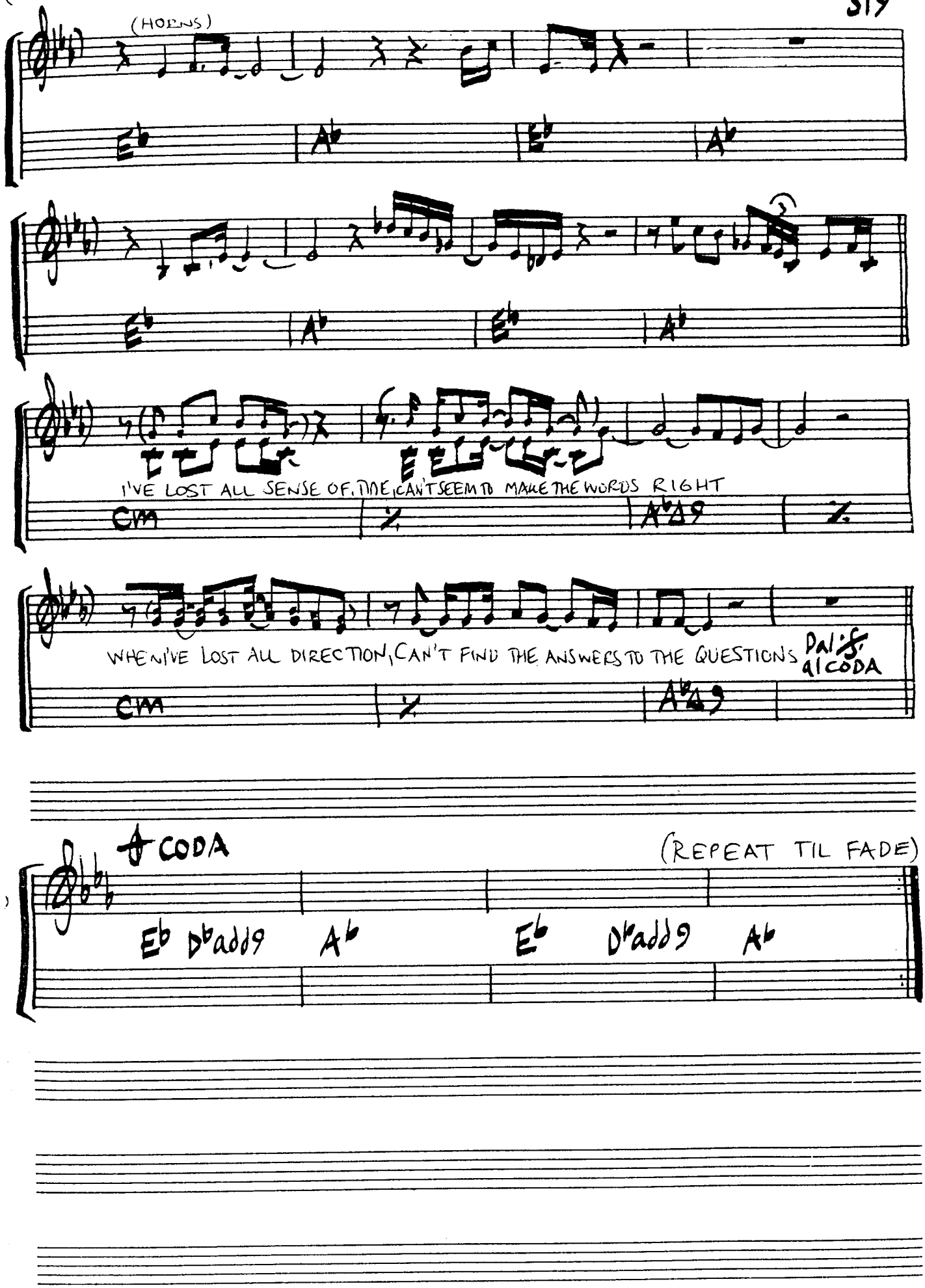
C

LOOSE MY WAY YOU MAKE THINGS A WHOLE LOT BETTER WHEN I

Eb Db/Eb9 Ab Eb Db/Eb9 Ab

CANT SEEM TO STAND ON MY FEET, I KNOW JUST WHERE TO GO (2) WHEN I
(2) LOOSE MY WAY. YOU MAKE THINGS A WHOLE LOT BETTER.

Eb Ab Eb Ab


(HORNS)
Eb
Ab
Eb
Ab
Eb
Ab
Eb
Ab
I'VE LOST ALL SENSE OF TIME, CAN'T SEEM TO MAKE THE WORDS RIGHT
Cm
Ab Δ9
WHEN I'VE LOST ALL DIRECTION, CAN'T FIND THE ANSWERS TO THE QUESTIONS
Dal ~~S~~ al CODA
Cm
Ab Δ9
CODA
(REPEAT TIL FADE)
Eb Db add9 Ab Eb Db add9 Ab

WITHOUT YOU

MUSIC: BILL CHAMPLIN
LYRICS: AMBER DI LENA & BILL CHAMPLIN

(HAMPAD FRAN LP'N "RUNAWAY" ~ BILL CHAMPLIN - 1981)

("BEAT")

Gb add9/Bb | Cb add9 | Db add9 | Ebm7 | Gb add9/Bb | Cb add9 | Db

Gb add9/Bb | Cb add9 | Db add9 | Ebm7 | Eb7 | Fm7 | Eb7/G | Ab m | Ab mΔ

(TRUMPHOR)

Ab m7 | Gb add9/Bb | Cb add9 | Db add9

A

1 I CAN NO LONGER TAKE IT I'M FINDIN IT HARD TO DO
HOW AM I GONNA SHAKE IT I CAN'T TELL MY HEART WHAT TO DO
2. I'M GONNA HAVE TO MAKE IT I MADE IT BEFORE WITHOUT YOU
I NEVER THOUGHT YOU'D BREAK IT BUT YOU BROKE YOUR LOVE IN TWO

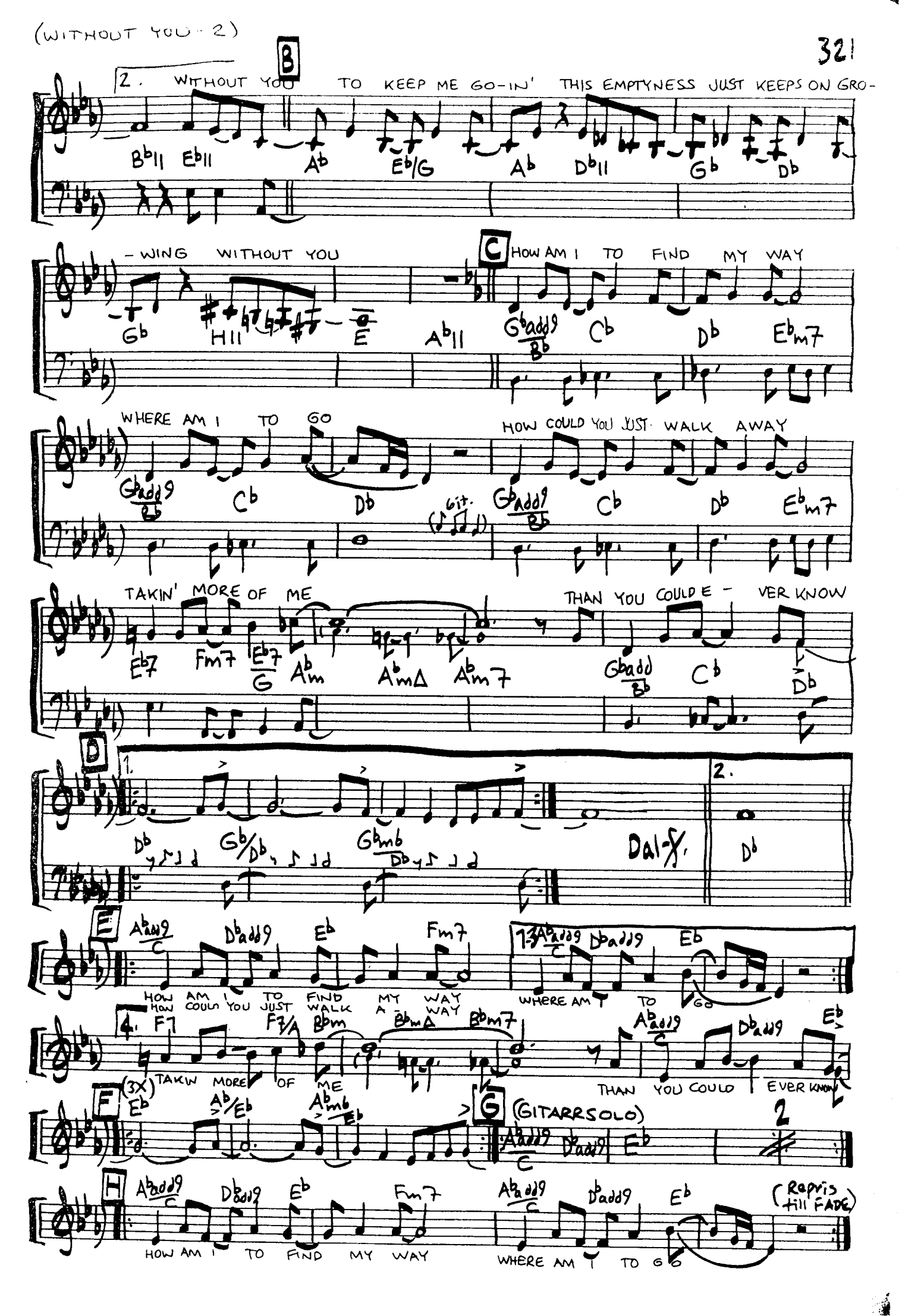
Eb | Ab Δ/Eb | Ab m6/Eb | Eb | Bb add9/D

(bas 2X)

(1) MAKIN' BELIEVE I'LL MAKE IT WITHOUT YOU
WHY EVEN TRY TO FAKE IT WITHOUT YOU
(2) THE LOVE THAT I WON I'M NOT STRONG ENOUGH TO LOSE
I'VE GOT NO PLACE TO TAKE IT WITHOUT YOU

1.

Cm7 | F11 | F7 | Bb 11 | Bb 11 | Bb 7


B
2. WITHOUT YOU TO KEEP ME GO-IN' THIS EMPTYNESS JUST KEEPS ON GRO-
Bb11 Eb11 Ab Eb/G Ab Db11 Gb Db
-WING WITHOUT YOU
Gb H11 E Ab11
C
HOW AM I TO FIND MY WAY
Gbadd9/Bb Cb Db Ebm7
WHERE AM I TO GO
Gbadd9/Bb Cb Db
6it.
HOW COULD YOU JUST WALK AWAY
Gbadd9/Bb Cb Db Ebm7
TAKIN' MORE OF ME
Eb7 Fm7 Eb7/G Abm Abm△ Abm7
THAN YOU COULD E - VER KNOW
Gbadd/Bb Cb Db
D
1.
Db Gb/Db Gbm6/Db
Dal-%
2.
Db
E
Abadd9/C Dbadd9 Eb Fm7
HOW AM I TO FIND MY WAY
HOW COULD YOU JUST WALK A - WAY
3. Abadd9/C Dbadd9 Eb
WHERE AM I TO GO
4. F7 F7/A Bbm Bbm△ Bbm7
(3X) TAKIN MORE OF ME
Abadd9/C Dbadd9 Eb
THAN YOU COULD EVER KNOW
F
Eb Ab/Eb Abm6/Eb
G (GITARRSOLO)
Abadd9/C Dbadd9 Eb
2
H
Abadd9/C Dbadd9 Eb Fm7
HOW AM I TO FIND MY WAY
Abadd9/C Dbadd9 Eb
WHERE AM I TO GO
(Repris till FADE)

WHO'S RIGHT, WHO'S WRONG

WRITTEN BY:
RICHARD PAGE & KENNY LOGGINS

(FROM THE RECORDS:
"PAGES" ~ FUTURE STREET
"JARREAU/CRAWFORD" ~ CASINO LIGHTS
"KENNY LOGGINS" ~ KEEP THE FIRE)

("BALLAD")

C | G△ D△9 | F△ C△9 | E11 B♭△ E♭△ D11

A

1. WHY I'VE GROWN TIRED OF FIGHTING, WHETHER YOU'RE RIGHT OR WRONG
2. YOU NOW YOU'RE ALMOST CRYING, SAYING I'VE GOT ME WRONG

G△ | Hm9 | C△

(1) WHETHER I'M WEAK OR STRONG, IN YOUR EYES 'CAUSE IT'S A
(2) EASIER SAID THAN DONE, OH I WANNA KNOW

F11 | G△

(1) LONELY FEELING WATCHING YOU TURN AWAY WHY DOES IT HAVE TO BE THIS WAY
(2) WHAT YOU'RE HIDING, TURN AROUND AND LOOK AT ME (IF I) EVER BEEN SO HARD TO SEE

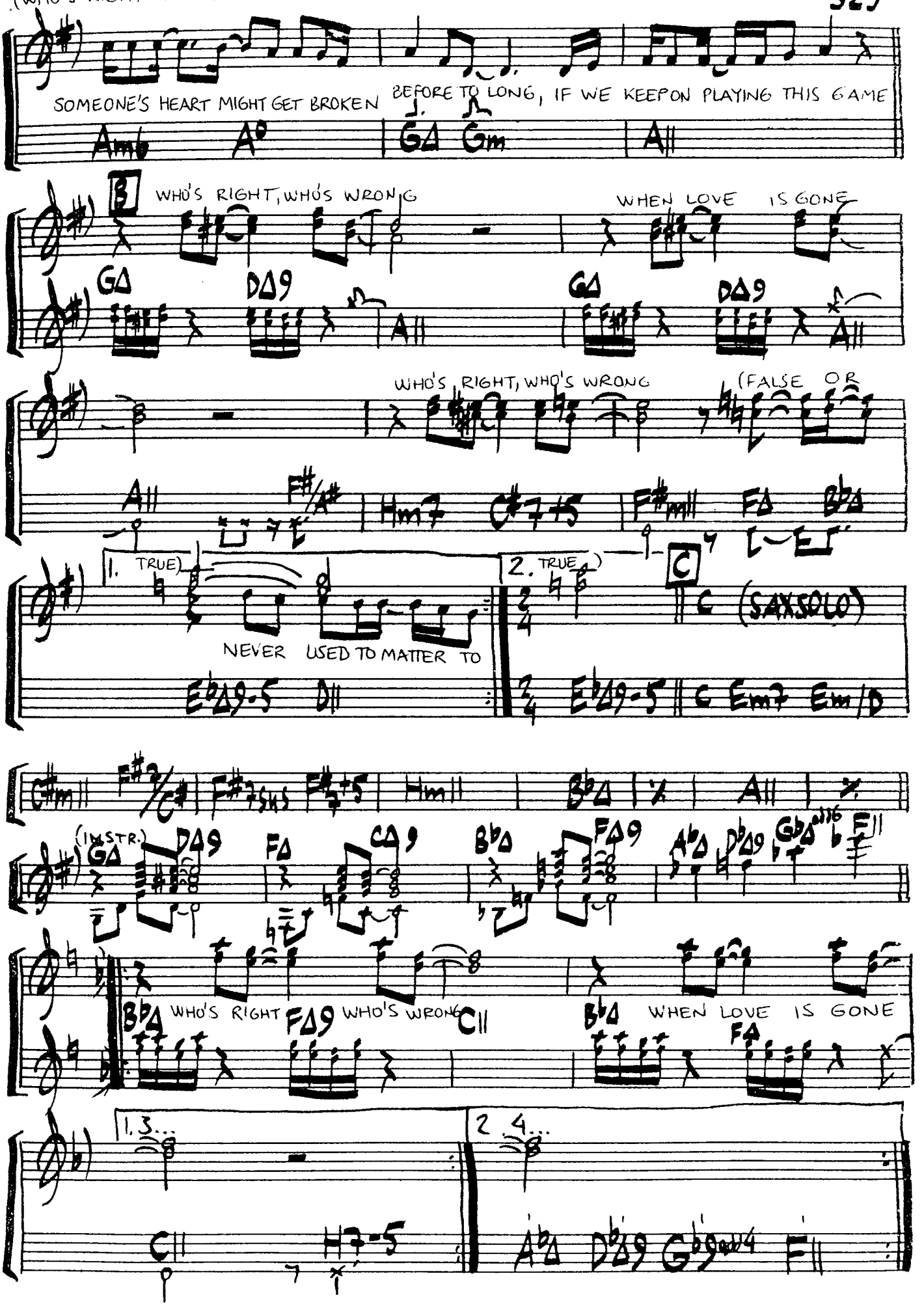
Hm9 | C△ | F11

(1) ON AND ON TONIGHT, YOU MADE A POINT OF BEING RIGHT
(2) IF WE ONLY CAME TOGETHER, FOR ONE MOMENT HERE TONIGHT IF YOU

B♭△ | E♭△

(1) MAKIN THIS A GAME INSTEAD OF LOVE (DON'T YOU KNOW)
(2) HOLD ME TIGHT, I'LL EASE YOUR TROUBLED MIND

B♭△ | E♭△ A13-9 | D△


SOMEONE'S HEART MIGHT GET BROKEN BEFORE TO LONG, IF WE KEEP ON PLAYING THIS GAME
B
WHO'S RIGHT, WHO'S WRONG
WHEN LOVE IS GONE
WHO'S RIGHT, WHO'S WRONG
(FALSE OR
1. TRUE)
2. TRUE)
C
(SAX SOLO)
NEVER USED TO MATTER TO
(INSTR.)
WHO'S RIGHT
WHO'S WRONG
WHEN LOVE IS GONE
1. 3...
2. 4...

YOU

WRITTEN BY: MAURICE WHITE, DAVID FOSTER & BRENDA RUSSELL
("BALLAD")

(FROM THE RECORD; "FACES" ~ EARTH, WIND & FIRE ~ 1980)

Hm7 Em7 Am7 Hm7 Em7 Am7

8va

Hm7 Em7 | FΔ | E11 | D11 | D11

A

1. SHE WAS NAIVE AND NEVER KNEW
2. THERE IS A MIRROR IN HER EYES.

GΔ | H7+5 H7 | Em11 Em7 | GΔ/D

1. (1) BACK AGAINST THE WORLD HER DREAMS CAME TRUE
(2) ALL THE WORLD WITH CHERRY PAINTED

CΔ | Hm7 Em7 | FΔ | E11 D11

2. SKIES.

FΔ | D11 D

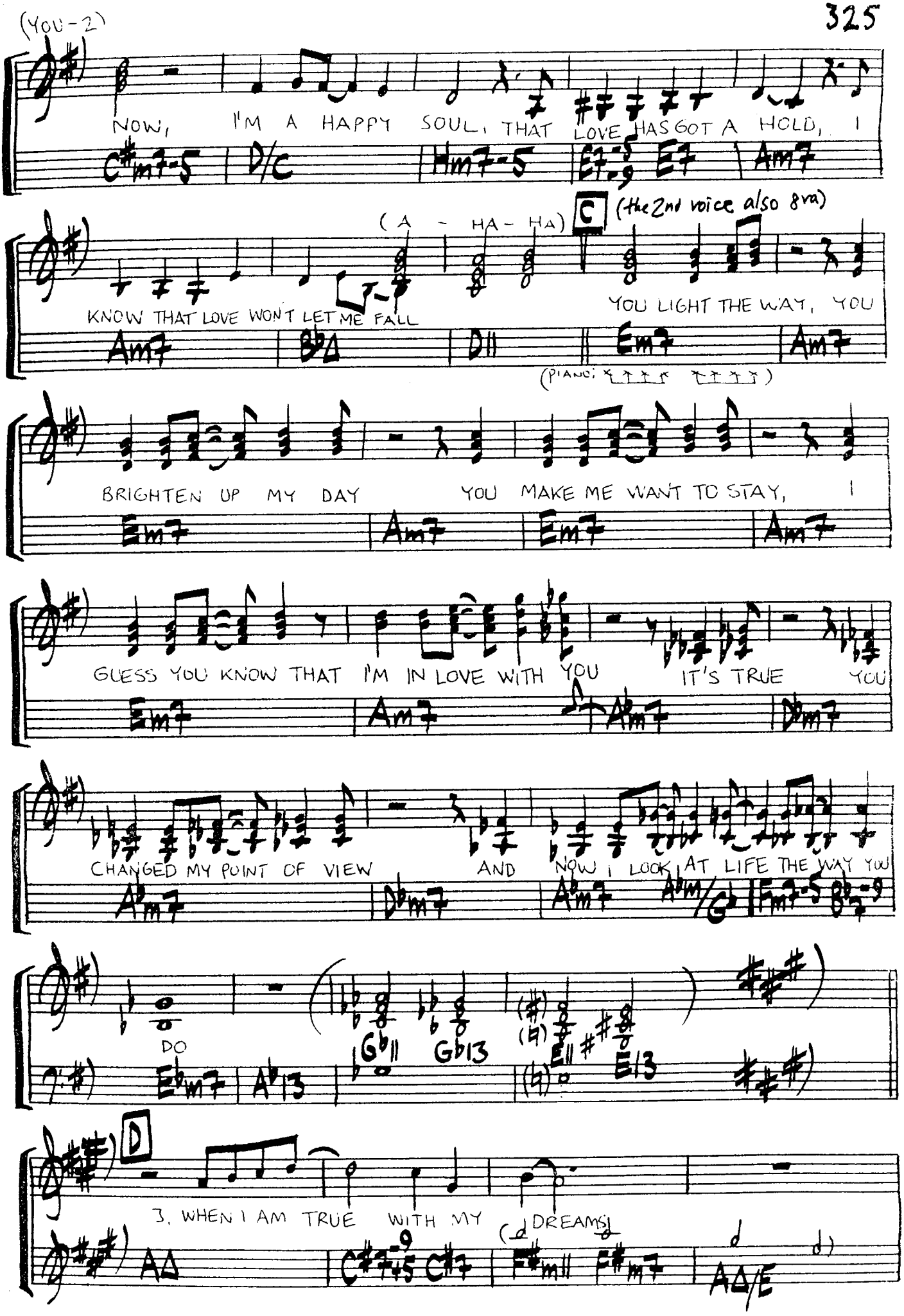
B (Bridge)

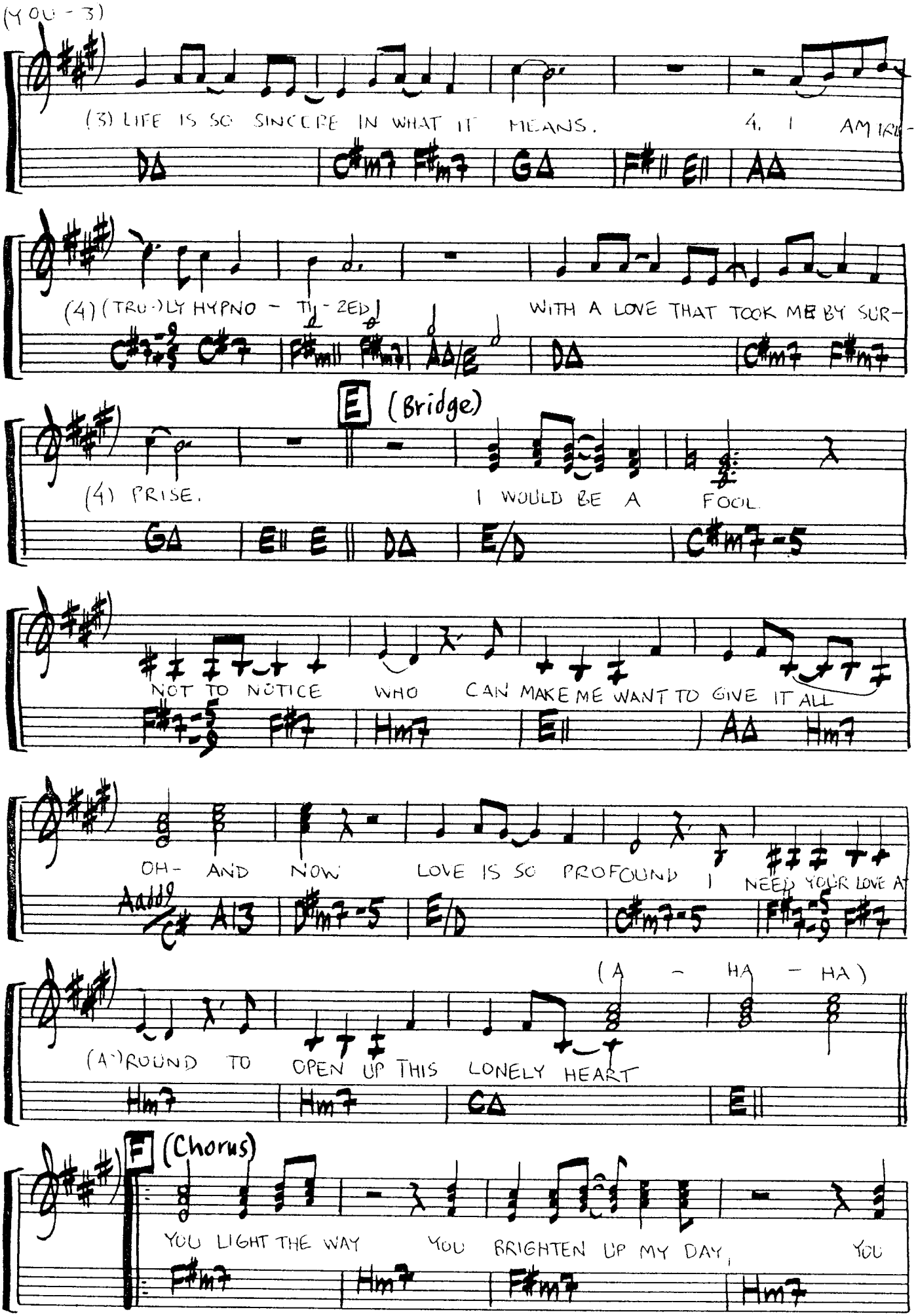
I WOULD BE A FOOL NOT TO NOTICE

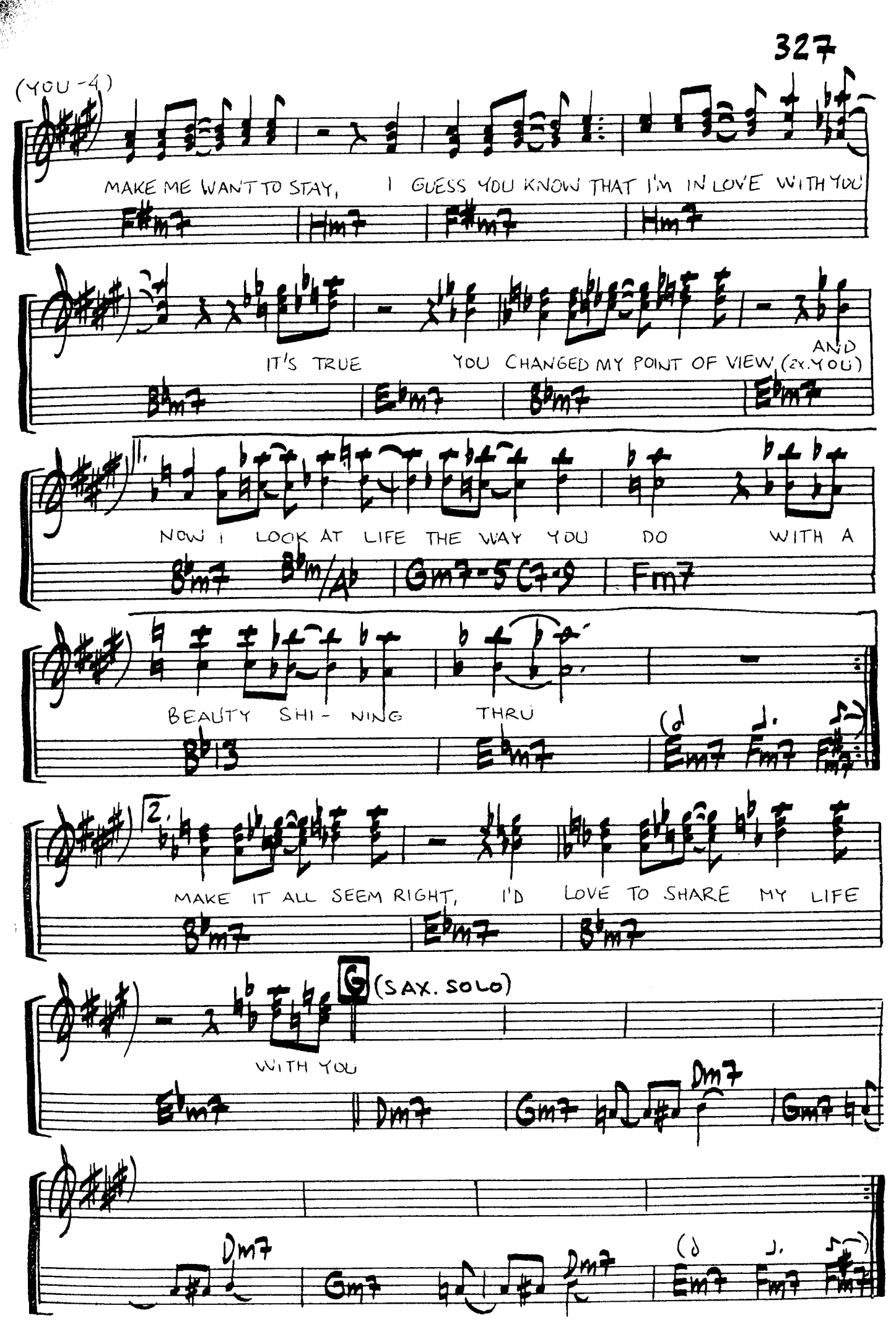
CΔ | D/C | Hm7-5 | E7+5/9 E7

WHO CAN MAKE ME WANT TO GIVE IT ALL OH, AND

Am7 | D11 | GΔ Am7 | Gadd9/H G13


(YOU-2)
NOW, I'M A HAPPY SOUL, THAT LOVE HAS GOT A HOLD, I
C#m7-5 D/C Hm7-5 E7-5/9 E7 Am7
(A - HA - HA)
C
(the 2nd voice also 8va)
KNOW THAT LOVE WON'T LET ME FALL
YOU LIGHT THE WAY, YOU
Am7 B♭Δ D11 Em7 Am7
(PIANO:
BRIGHTEN UP MY DAY
YOU MAKE ME WANT TO STAY, I
Em7 Am7 Em7 Am7
GUESS YOU KNOW THAT I'M IN LOVE WITH YOU
IT'S TRUE YOU
Em7 Am7 A♭m7 D♭m7
CHANGED MY POINT OF VIEW
AND NOW I LOOK AT LIFE THE WAY YOU
A♭m7 D♭m7 A♭m7 A♭m/G♭ Fm7-5 B♭7-9
DO
E♭m7 A♭13 G♭11 G♭13 E11 E13
D
3. WHEN I AM TRUE WITH MY
(DREAMS)
AΔ C#7-5/9 C#7 F#m11 F#m7 AΔ/E


(YOU - 3)
(3) LIFE IS SO SINCERE IN WHAT IT MEANS.
4. I AM IRR-
(4) (TRU-)LY HYPNO - TI - ZED
WITH A LOVE THAT TOOK ME BY SUR-
E (Bridge)
(4) PRISE.
I WOULD BE A FOOL
NOT TO NOTICE WHO CAN MAKE ME WANT TO GIVE IT ALL
OH- AND NOW LOVE IS SO PROFOUND I NEED YOUR LOVE A-
(A - HA - HA)
(A-)ROUND TO OPEN UP THIS LONELY HEART
F (Chorus)
YOU LIGHT THE WAY YOU BRIGHTEN UP MY DAY, YOU

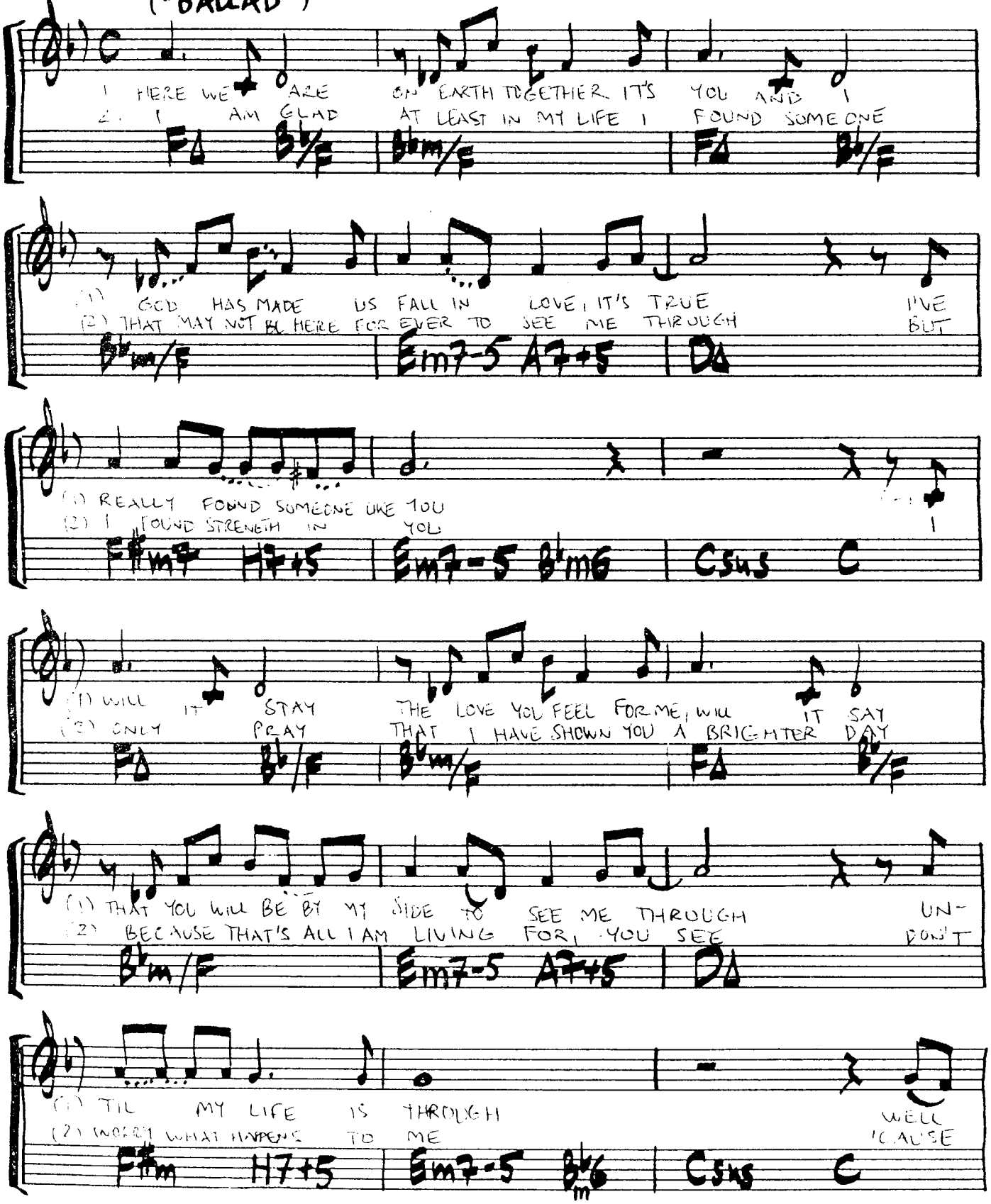

(YOU-4)
MAKE ME WANT TO STAY, I GUESS YOU KNOW THAT I'M IN LOVE WITH YOU
F#m7 Hm7 F#m7 Hm7
IT'S TRUE YOU CHANGED MY POINT OF VIEW (2x. YOU) AND
Bbm7 Ebm7 Bbm7 Ebm7
NOW I LOOK AT LIFE THE WAY YOU DO WITH A
Bbm7 Bbm/Ab Gm7-5 C7-9 Fm7
BEAUTY SHI- NING THRU
Bb13 Ebm7 Em7 Fm7 F#m7
2.
MAKE IT ALL SEEM RIGHT, I'D LOVE TO SHARE MY LIFE
Bbm7 Ebm7 Bbm7
G (SAX. SOLO)
WITH YOU
Ebm7 Dm7 Gm7 Dm7 Gm7
Dm7 Gm7 Dm7 Em7 Fm7 F#m7

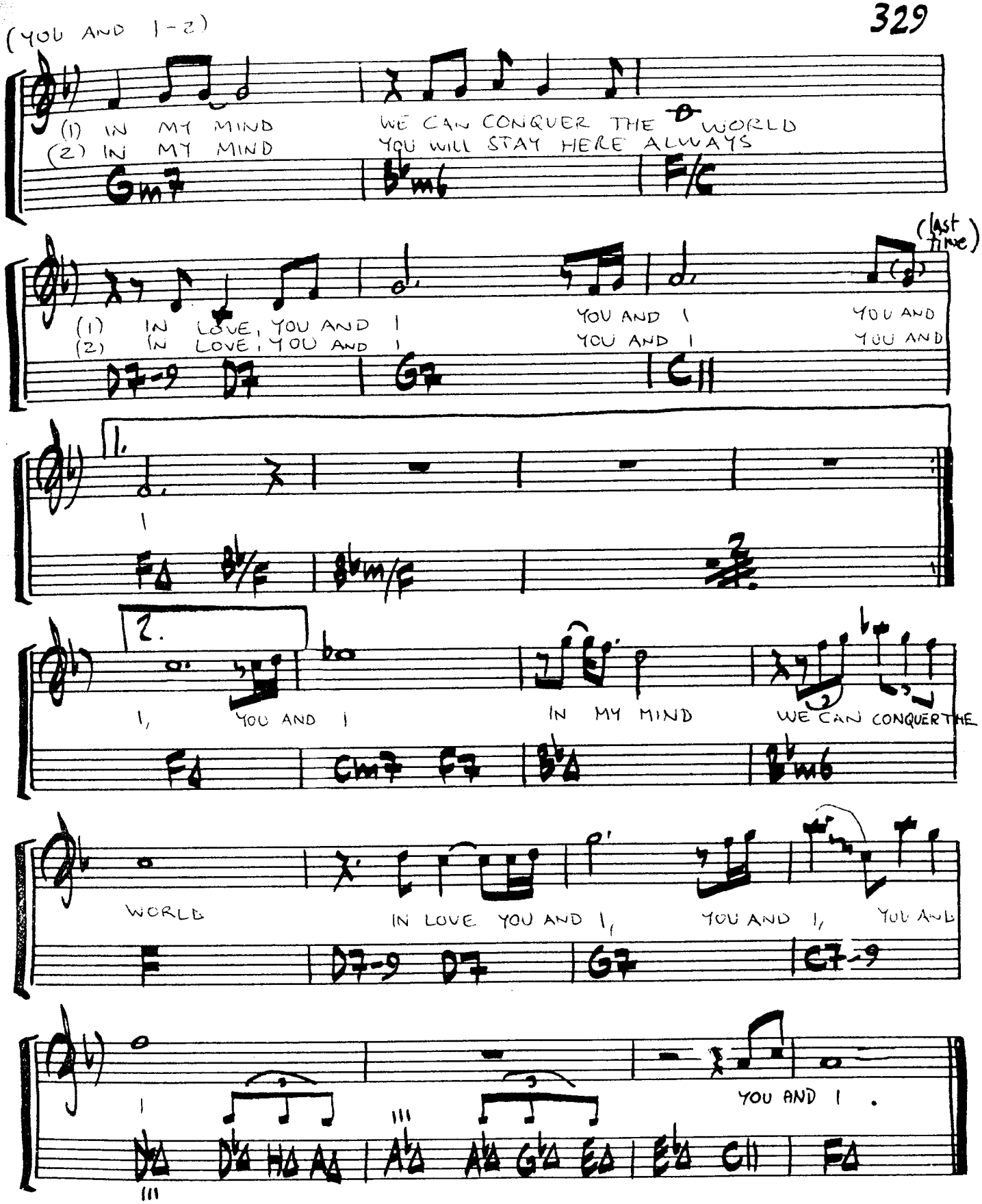
YOU AND I

WRITTEN BY:
STEVIE WONDER

(FROM THE RECORD:
"TALKING BOOK" ~
~STEVIE WONDER~ 1972)

("BALLAD")




(YOU AND 1-2)
(1) IN MY MIND
(2) IN MY MIND
WE CAN CONQUER THE WORLD
YOU WILL STAY HERE ALWAYS
Gm7
B♭m6
F/C
(last time)
(1) IN LOVE, YOU AND I
(2) IN LOVE, YOU AND I
YOU AND I
YOU AND I
YOU AND
YOU AND
D7-9
D7
G7
C11
1.
FΔ
B♭/F
B♭m/F
2.
I, YOU AND I
IN MY MIND
WE CAN CONQUER THE
FΔ
Cm7
F7
B♭Δ
B♭m6
WORLD
IN LOVE YOU AND I,
YOU AND I,
YOU AND
F
D7-9
D7
G7
C7-9
YOU AND I .
DΔ
D♭Δ
HΔ
AΔ
A♭Δ
A♭Δ
G♭Δ
E♭Δ
E♭Δ
C11
FΔ

YOU BRING THE SUN OUT

WRITTEN BY: TOM SNOW, JESSE DIXON

(FROM THE RECORD: "SECRET COMBINATION" BY RANDY CRAWFORD ~ 1981)

("BALLAD")

8va

A

YOU BRING THE SUN OUT TO WARM MY LIFE UP TO MAKE MY LOVE GROW EVERY DAY YOU BRING THE STARS OUT TO LIGHT THE NIGHT UP TO MAKE THE DARKNESS GO A-

1. WAY YOU BRING THE

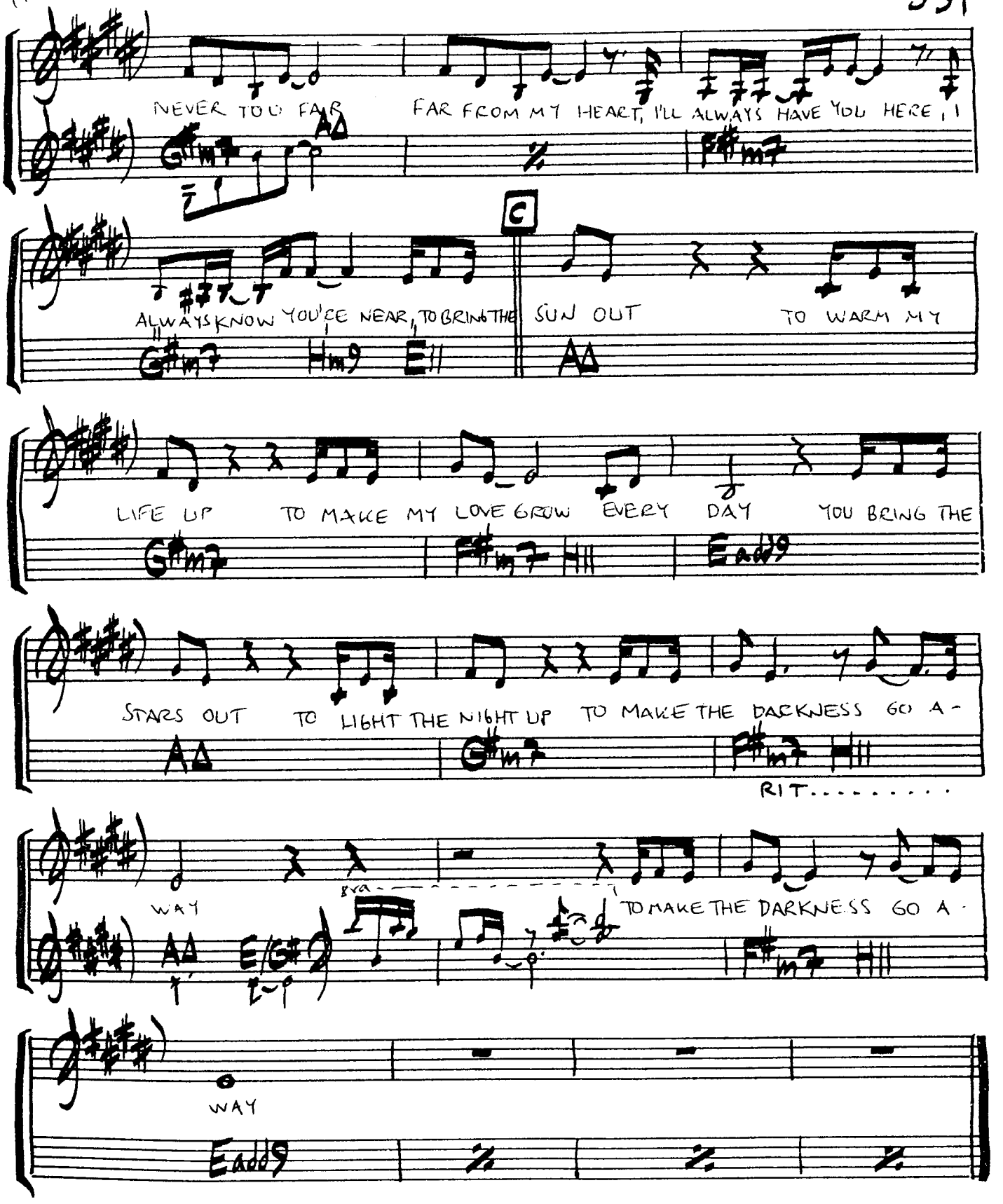
2. WAY

B

I REACH TO YOU

(8va Bassa)

YOU REACH TO ME, NO MATTER WHERE I GO, I KNOW YOU'LL ALWAYS BE


NEVER TOO FAR
FAR FROM MY HEART, I'LL ALWAYS HAVE YOU HERE, I
ALWAYS KNOW YOU'RE NEAR, TO BRING THE
SUN OUT
TO WARM MY
LIFE UP
TO MAKE MY LOVE GROW
EVERY
DAY
YOU BRING THE
STARS OUT
TO LIGHT THE NIGHT UP
TO MAKE THE DARKNESS GO A-
RIT.....
WAY
8va
TO MAKE THE DARKNESS GO A-
WAY

YOU MIGHT NEED SOMEBODY

WRITTEN BY: TOM SNOW
& NAN O'BYRNE

(FROM THE RECORD: "SECRET COMBINATION" W/ RANDY CRAWFORD W/ 1981)

("BALLAD")

Dm7 % (HORNS) G/D % C/D G/D Dm7 % (GUITAR)

Dm7 % G/D % C/D G/D Dm7 %

1. WHEN SOME-

Dm7 % Dm7 % Dm7 % Dm7 %

A (1) BO - DY REACHES FOR YOUR HEART
(2) SCO - VER WHEN YOU LOOK AROUND
(3) (GUITAR SOLO)
(4) FI - RE STIRRING IN YOUR HEART

Dm11 Dm7 Gm7 Gm11

(1) OPEN UP AND LET THEM THROUGH 'CAUSE EVERY
(2) YOU DON'T HAVE TO BE A - LONE JUST ONE
(4) AND YOU'RE SHURE IT'S STRONG AND RIGHT KEEP IT

Gm7 Gm11 A7 %

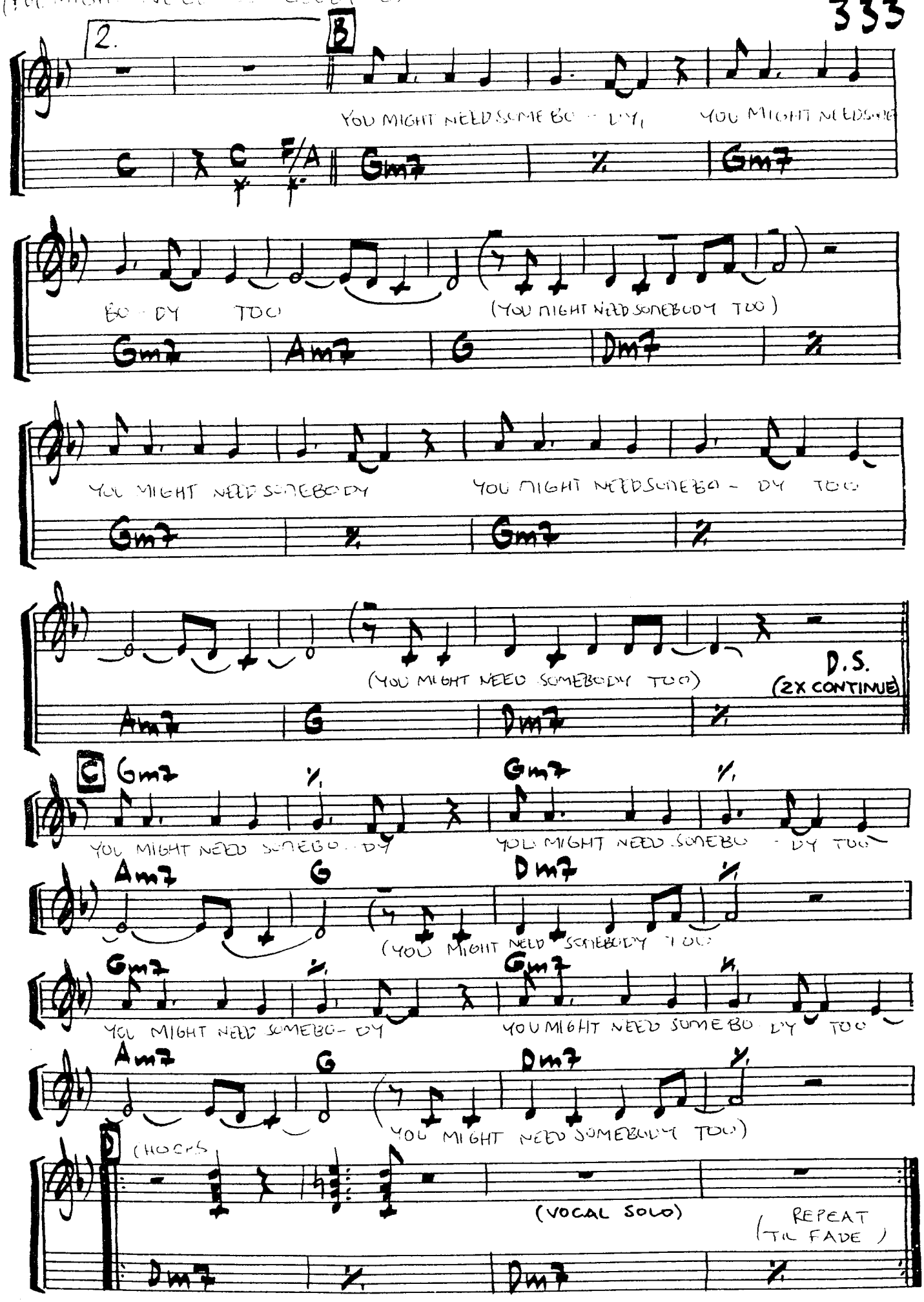
(1) BO - DY NEEDS SOMEONE AROUND
(2) LO - VER (1S) ALL YOU NEED TO KNOW
(4) BUR - NIN THROUGH THE COLD AND DARK

Dm11 Dm7 Gm7 Gm11

(1) THINGS CAN TUMBLE DOWN ON YOU
(2) WHEN YOU'RE FEELIN ALL ALONE
(4) IT CAN WARM THE LONELY NIGHT

1. 2. YOU'LL DIS-
4. IF THERE'S

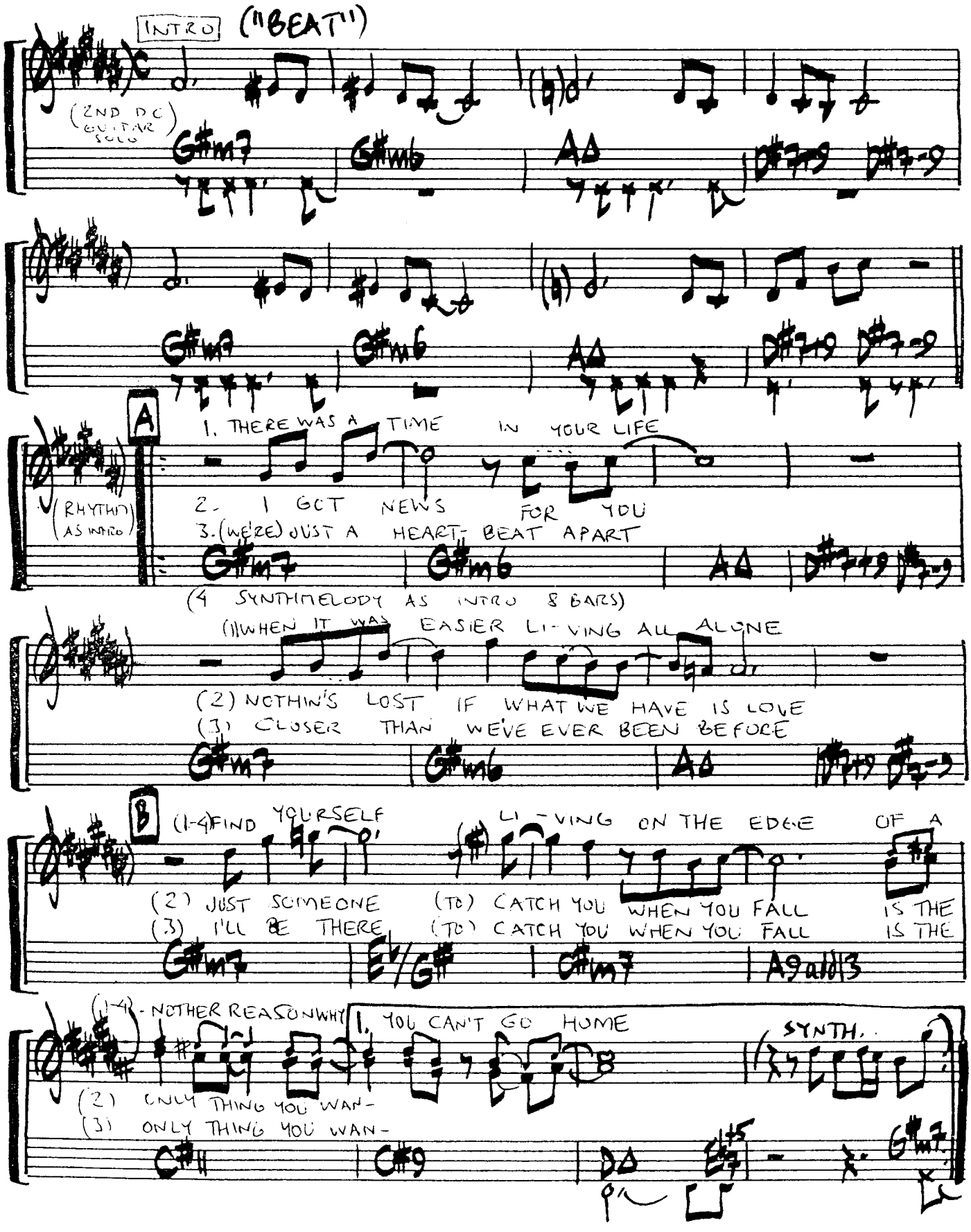
Gm7 Gm11 C % (C F/C) C %


2.
B
YOU MIGHT NEED SOME BO - DY, YOU MIGHT NEED SOME
C C F/A Gm7 % Gm7
BO - DY TOO (YOU MIGHT NEED SOMEBODY TOO)
Gm7 Am7 G Dm7 %
YOU MIGHT NEED SOMEBODY YOU MIGHT NEED SOMEBO - DY TOO
Gm7 % Gm7 %
(YOU MIGHT NEED SOMEBODY TOO)
D.S.
(2X CONTINUE)
Am7 G Dm7 %
C Gm7 % Gm7 %
YOU MIGHT NEED SOMEBO - DY YOU MIGHT NEED SOMEBO - DY TOO
Am7 G Dm7 %
(YOU MIGHT NEED SOMEBODY TOO)
Gm7 % Gm7 %
YOU MIGHT NEED SOMEBO - DY YOU MIGHT NEED SOME BO DY TOO
Am7 G Dm7 %
(YOU MIGHT NEED SOMEBODY TOO)
D
(HOOKS)
(VOCAL SOLO)
REPEAT
(TIL FADE)
Dm7 % Dm7 %

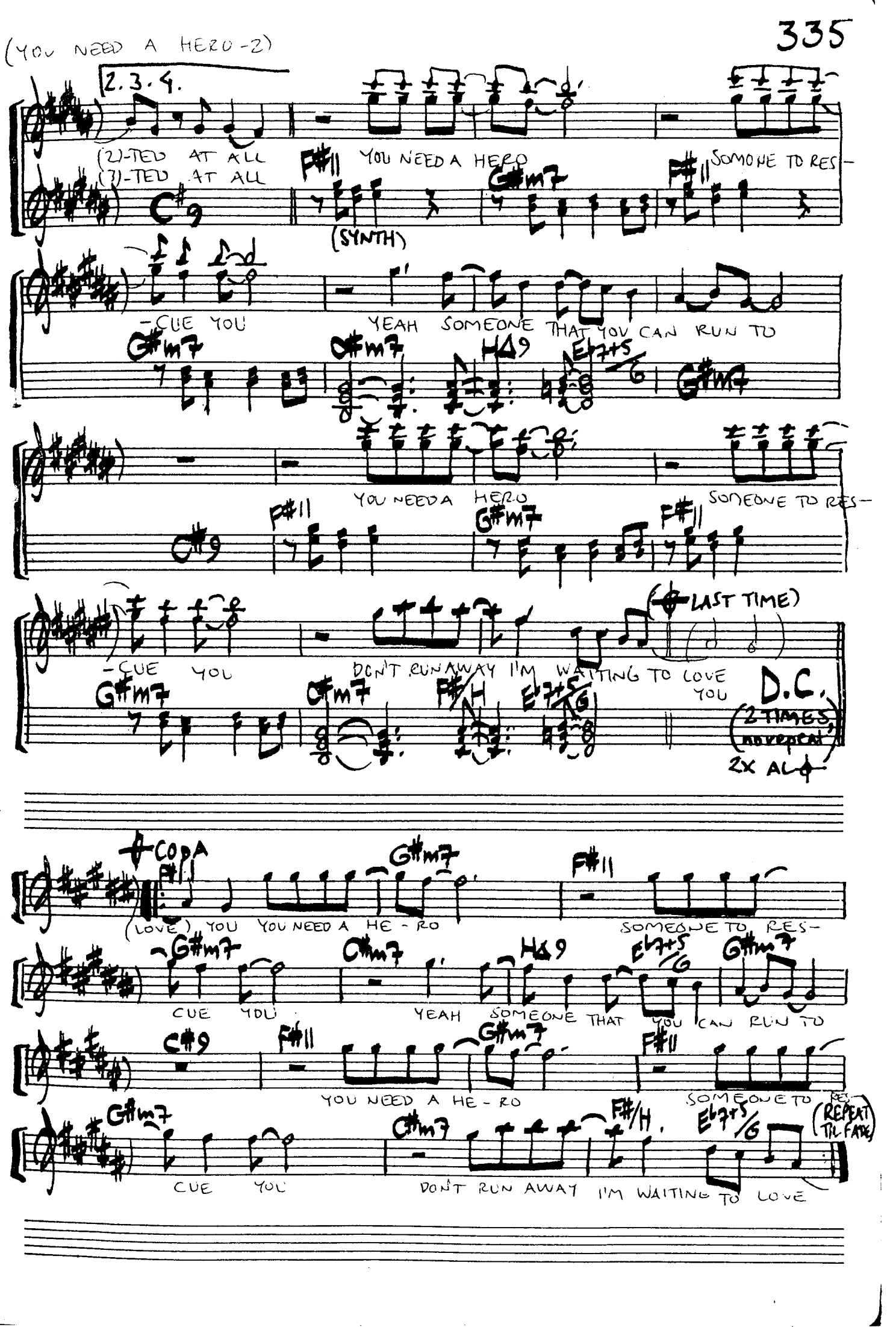
YOU NEED A HERO

MUSIC: RICHARD PAGE, STEVE GEORGE
LYRICS: JOHN LANG, RICHARD PAGE

(FROM THE RECORD: "PAGES" ~ 1981)



(YOU NEED A HERO-2)



YOU'RE THE INSPIRATION

WRITTEN BY: DAVID FOSTER & PETER CETERA

(FROM THE RECORD: "CHICAGO" - 17 ~ 1984)

("BALLAD")

Ab Db(b5) Eb(b5) Ab Ab

Db(b5) Eb(b5)

A

(2x) I YOU KNOW OUR LOVE WAS MEANT TO BE
KNOW YES I KNOW THAT IT'S PLAIN TO SEE

(1) THE KIND OF LOVE THAT LASTS FOREVER
(2) WE'RE SO IN LOVE WHEN WE'RE TOGETHER

Hadd9/D# H/D# D#m G#m G#m9/F# E

AND I NEED YOU HERE WITH ME
AND I KNOW THAT I NEED YOU HERE WITH ME

FROM TONIGHT
FROM TONIGHT

E F# H % Hadd9/D# H/D# D#m G#m

B

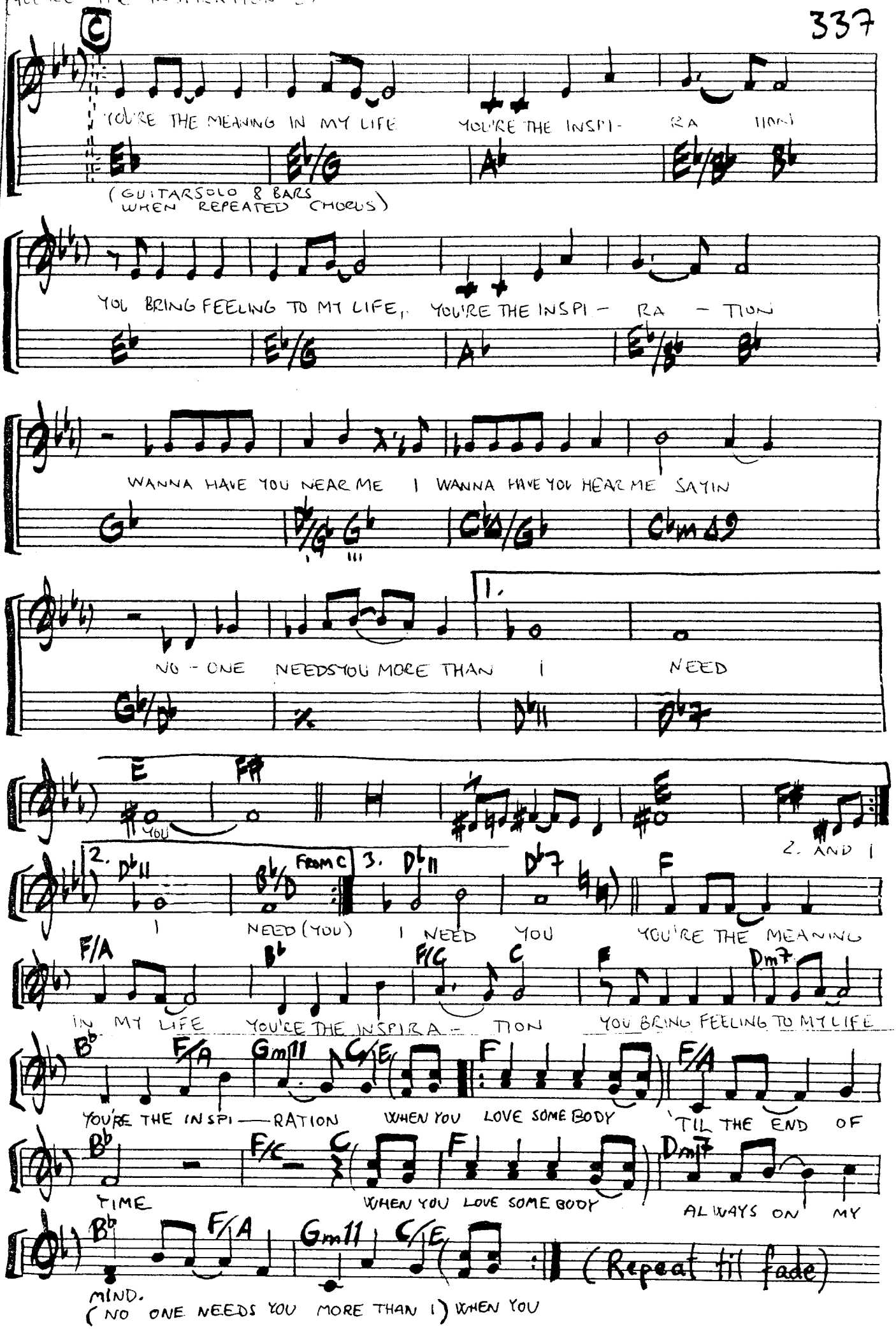
UNTIL THE END OF TIME
(2) UNTIL THE END OF TIME

YOU SHOULD KNOW EVERYWHERE I GO

G#m/F# E % F#/A# H E/G#

YOU'RE ALWAYS ON MY MIND, IN MY HEART IN MY SOUL (BABY)

A Eb/G Ab7 Bb/F Gb Eb/G Ab Bb/D


C
YOU'RE THE MEANING IN MY LIFE
YOU'RE THE INSPI- RA TION
(GUITARSOLO 8 BARS WHEN REPEATED CHORUS)
YOU BRING FEELING TO MY LIFE, YOU'RE THE INSPI - RA - TION
WANNA HAVE YOU NEAR ME I WANNA HAVE YOU HEAR ME SAYIN
NO - ONE NEEDS YOU MORE THAN I NEED
1.
YOU
2. AND I
2.
I NEED (YOU)
From C
3.
I NEED YOU
YOU'RE THE MEANING
IN MY LIFE YOU'RE THE INSPIRA - TION YOU BRING FEELING TO MY LIFE
YOU'RE THE INSPI — RATION WHEN YOU LOVE SOME BODY 'TIL THE END OF
TIME WHEN YOU LOVE SOME BODY ALWAYS ON MY
MIND.
(NO ONE NEEDS YOU MORE THAN I) WHEN YOU
(Repeat til fade)